METAL EDGE

ROCK'S HARDEST MAGAZINE

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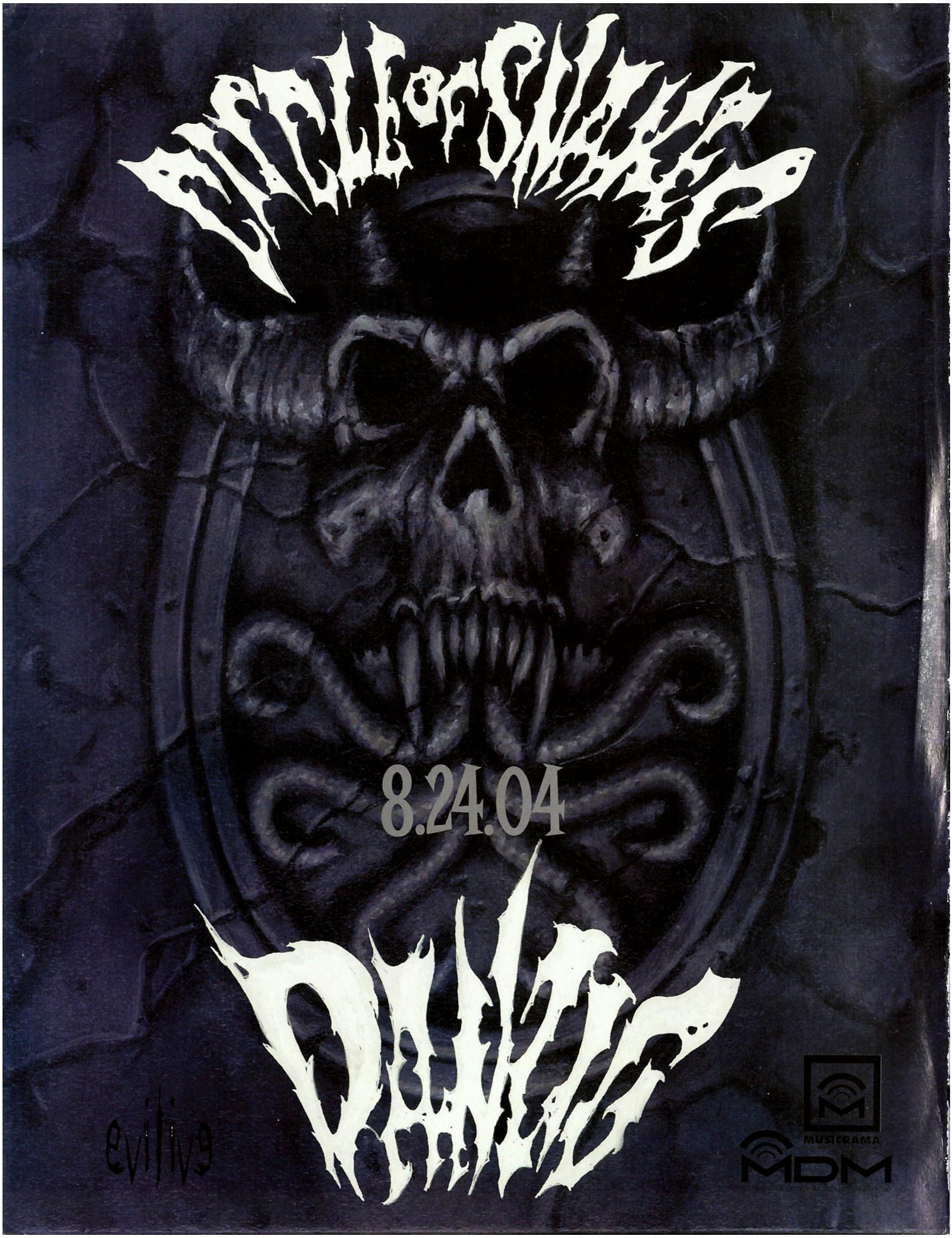
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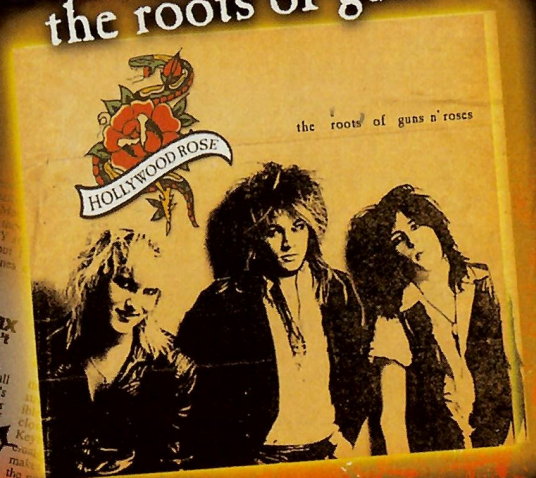

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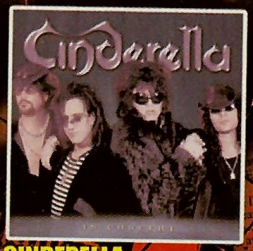

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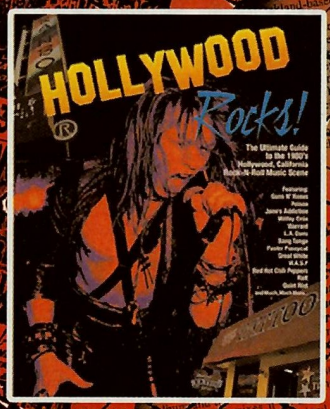

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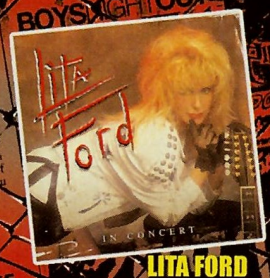

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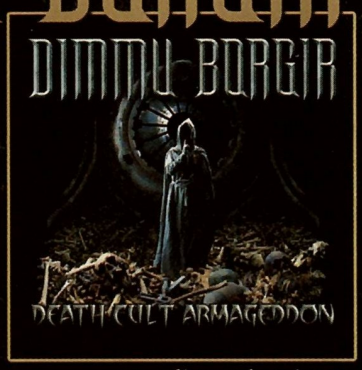

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OCTOBER 2004 VOL. 50 NO. 6

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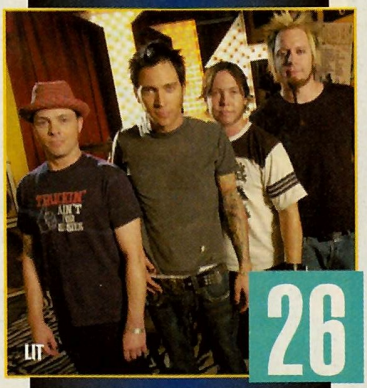
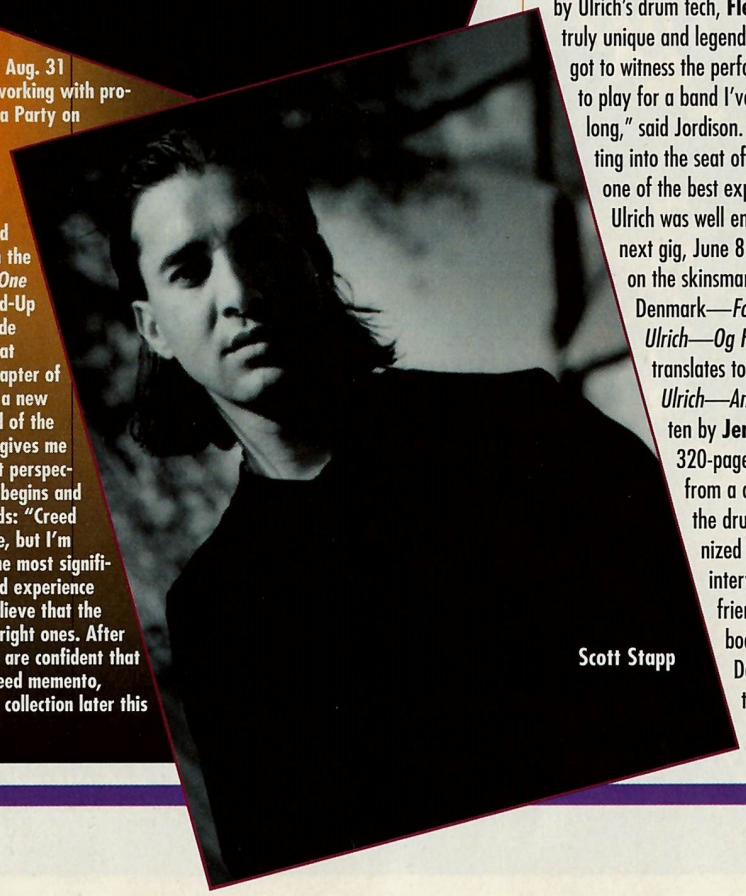


METAL rise

COMPILED BY CHERYL A. HOAHING

Alter Bridge

Creed have decided to disband after spending eight years together and releasing three chart-topping albums: *My Own Prison, Human Clay* and *Weathered.* "Creed was one of the most amazing journeys through music and friendship I am blessed to say I was a part of," says singer Scott Stapp. "I made memories I can never replace! I just want to thank the fans who supported us and became a part of the Creed experience. We could not have accomplished anything without you!" Stapp has already begun the solo-career—he has two tracks (including "Relearn Love") on a compilation CD featuring music inspired by the film *The Passion Of The Christ,* which will be released Aug. 31 via Wind-Up Records, and he has also been working with producer 7 Aurelius and Canadian rockers The Tea Party on a full-length album. Keep up-to-date on Stapp's projects by visiting scottstapp.com. As for guitarist Mark Tremonti and drummer Scott Phillips, the duo have re-joined forces with original Creed bassist Brian Marshall and former Mayfield Four singer Myles Keeney in the band Alter Bridge. The group's debut effort, *One Day Remains,* will come out Aug. 10 via Wind-Up Records and they will soon launch a worldwide tour. More info about the band can be found at alterbridge.com. "It's kind of sad to end a chapter of your life, but it's also exciting to be starting a new one," says Tremonti. "We'll always be proud of the music we made with Creed, but Alter Bridge gives me the opportunity to start over with a different perspective and a more evolved direction. This band begins and ends with the love of the music." Phillips adds: "Creed was definitely a once-in-a-lifetime experience, but I'm really excited to be starting over, as well. The most significant things that we are taking from the Creed experience are the lessons that we learned. We truly believe that the decisions we've made for our future are the right ones. After writing and rehearsing the new material, we are confident that we've made the right choices." As a final Creed memento, Wind-Up Records will release a greatest hits collection later this year.



Scott Stapp

Metallica drummer **Lars Ulrich** missed the band's June 6 performance at the **Download 2004 Festival** in England due to an undisclosed medical emergency. Frontman **James Hetfield**, guitarist **Kirk Hammett** and bassist **Robert Trujillo** took the stage—over 30 minutes after their scheduled time—and told the audience that Ulrich was sick and would not be performing. "We don't know what's wrong, but we wish him all the best," said Hetfield. "Some friends of ours are gonna help us out, so we're gonna make rock history tonight." **Slayer**'s **Dave Lombardo** handled drumming duties for the first two songs before **Slipknot**'s **Joey Jordison** (complete with mask) took over, followed by Ulrich's drum tech, **Flemming Larsen**. It was a truly unique and legendary show for those who got to witness the performance. "It was an honor to play for a band I've looked up to for so long," said Jordison. "I could not imagine getting into the seat of one of my heroes. It was one of the best experiences of my life." Ulrich was well enough to play the group's next gig, June 8 in Germany. A biography on the skinsman was recently released in Denmark—*Forkaelet Med Frihed: Lars Ulrich—Og Hans Band Metallica* (which translates to *Spoiled By Freedom: Lars Ulrich—And His Band Metallica*) written by **Jens Jam Rasmussen**, is a 320-page tome detailing Ulrich's life from a childhood in Denmark to the drummer in the most recognized metal band. Rasmussen interviewed Ulrich and his friends and family for the book, which was written in Danish, but publishers hope to translate for other countries. Meanwhile, the

Metallica documentary *Some Kind Of Monster* began playing in select U.S. theaters in July (visit somekindofmonster.com for locations). The group put out an 8-song EP via Elektra Records to coincide with the film's release. The CD *Some Kind Of Monster* features two versions of the title track and live renditions of "The Four Horsemen," "Damage, Inc.," "Leper Mesiah," "Motorbreath," "Ride The Lightning" and "Hit The Lights" which were recorded in Paris on June 11, 2003. True Metallica fans will want to pick up the EP's limited-edition version, which comes with a T-shirt adorned with the film's poster art… In mid-May, it was announced that **Black Sabbath** would play this summer's **OZZfest**. At first, only frontman **Ozzy Osbourne**, guitarist **Tommy Iommi** and bassist **Geezer Butler** were slated to tour, and Osbourne's solo drummer **Mike Bordin** was going to handle the drum work. However, after further negotiations original Sabbath drummer **Bill Ward** was quickly on board. Black Sabbath is touring to support their highly-praised CD/DVD package *Black Box: The Complete Original Black Sabbath (1970-1978)*. "You have the original Black Sabbath and the original **Judas Priest**—what more could you want!?!" asked Ozzy's wife/manager and OZZfest organizer **Sharon Osbourne**. Visit OZZfest.com for updated information on the summer festival and see Concert Calendar for tour dates. Meanwhile, Sharon has signed up to be a judge alongside *American Idol*'s **Simon Cowell** on a new British TV show called *The X Factor*, which premieres in September. As for daughter **Kelly Osbourne**, she has completed a recent stint in rehabilitation, and is currently working on a new CD with songwriter/producer **Linda Perry**. Additionally, Kelly's **ABC** sitcom *Life As We Know It* (originally titled *Doing It*) has been picked up for the fall TV season. The one-hour drama about three teenage boys growing up will air Thursday nights at 9PM. Kelly plays the character "Deborah"… **Lizzy Borden** guitarist **Alex Nelson** died in a head-on automobile collision on May 17. "I personally knew from the first time I met the guy he had a heart of gold," said Lizzy Borden bassist **Marten Andersson** on his website (marten.cc). "You will forever be in my heart and missed." Condolence letters can be sent to Nelson's wife, **Angel**, at: Angel Nelson, c/o V.Q. Promotions, 4415 West Verdugo Ave./Suite B, Burbank, CA 91505… Former **Enuff Z'Nuff** guitarist **Derek Frigo** has also passed away. He died of an apparent drug overdose on May 28 at the age of 36. In more bad news for Enuff Z'Nuff, drummer **Ricky Parent** is battling colon cancer. Encouraging words can be e-mailed to Ricky at: RickyParent@enuffznuff.com. Enuff Z'Nuff's new disc, *?*, has been completed and will soon be released… Also stricken with cancer is legendary **Ramones** guitarist **Johnny Ramone**. When he was admitted to Cedars-Sinai Medical Center in Los Angeles in June, rumors spread that he was dying. However, **Dr. David Agus** told ***MTV*** *News* that he was in the hospital because of a "complication from the [prostate] cancer. But he got through it and he's now on a new, experimental therapy. He's fighting courageously." The 55-year-old is said to have been diagnosed with cancer several years ago and has reportedly undergone extensive chemotherapy treatments… **Courtney Love**'s legal troubles continue—On May 25, she pleaded guilty to charges of being under the influence of drugs stemming from an October 2003 incident in order to receive a sentence of time in rehab instead of prison. Even though she previously pleaded not guilty, toxicology reports say that she had cocaine and other drugs in her system. Love's sentencing is scheduled for July 15, after press time. If the singer is sentenced to rehab, she will participate in an outpatient program with classes, counseling and random drug testing for several months. If she successfully completes the program, the misdemeanor case against her will be dropped. However, if she fails the program or is determined ineligible for it, she'll face up to a year in jail. Then, on June 2, an arrest warrant was issued based on a new charge, assault with a deadly weapon. **Kristin King**, a friend of Love's former boyfriend/manager **James Barber**, filed the complaint with the Los Angeles police saying that Love attacked her with a bottle and a metal flashlight in late April. Love turned herself in on June 11 and was released after posting $55,000 bail. If convicted of this crime, Love faces up to four years in prison. She's due to be arraigned on July 9. Meanwhile, Love was forced to postpone her solo tour, which was supposed to kick off June 18, due to her legal issues. If she can keep her troubles at bay, Love will hit the road later this summer… **Marilyn Manson** has a role in the feature film *The Heart Is Deceitful Above All Things*, which is slated to come out in late summer. Manson plays the part of "Jackson" in the flick from actress/director **Asia Argento**, which is based on writer **J.T. LeRoy**'s collection of stories of the same name. Also appearing in

MORE

Velvet Revolver's *Contraband* sold over 256,000 units in the U.S. during its first week of release and debuted in the No. 1 position on the *Billboard* Top 200 album chart. It is the best-ever debut for a new rock artist in the SoundScan era. Additionally, *Contraband* debuted at No. 1 on *Billboard*'s Alternative Albums chart, No. 1 on the Canadian chart, No. 2 in Australia and Argentina, No. 3 in Norway and Sweden, No. 6 in Spain, No. 7 in Germany, No. 8 in Ireland and New Zealand, No. 9 in Denmark, No. 10 in Japan and No. 11 in the U.K. The album's lead single, "Slither," has held the No .1 spot on *Billboard*'s Modern, Active and Mainstream Rock charts. The band recently finished the first leg of their first tour. Visit velvetrevolver.com for updates.

METAL wire

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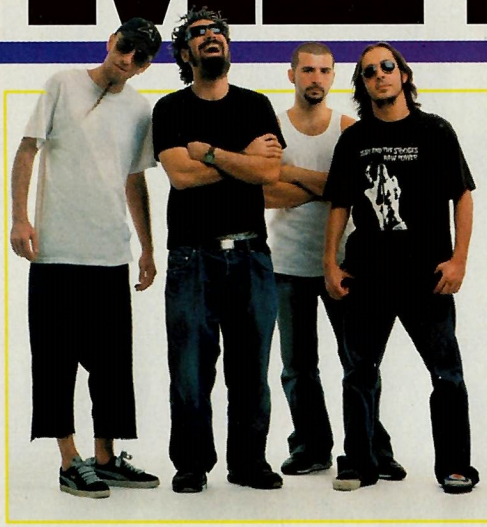


PHOTO BY GREG WATERMANN

System Of A Down have begun recording a new CD, the follow-up to the five-times platinum *Toxicity*. What can fans expect to hear next? "Two or three years ago, Serj [Tankian, vocalist] and I knew that we wanted something different for this album, and one of the reasons for releasing *Steal This Album* was to close the book on all of those songs and move on," said guitarist Daron Malakian. "The whole world's gone crazy over the past couple of years, so that's brought out a lot of emotions and affected our songwriting. We just want to make a great rock record, a record that will be heavy, but heavy in emotion—Not just heavy in riffs." The band hopes to release the new album later this year.

the film are actors **Peter Fonda** and **Winona Ryder** and punk performance artist **Lydia Lunch**. Argento previously worked with Manson when she directed the video for the song "(s)AINT"… The reunited **Van Halen** are currently in the middle of their much-anticipated summer tour (see Concert Calendar for dates). *The Best Of Both Worlds*—the two-disc hits compilation featuring material sung by the band's two most-loved frontmen: **Sammy Hagar** and **David Lee Roth**—came out July 20. Three new Hagar sung tunes are included on the album, including the single "It's About Time"… **Aerosmith** frontman **Steven Tyler** is currently appearing in television advertisements for Sony's new Cyber-shot DSC-T1 digital camera. Meanwhile, the cable network **A&E** recently premiered a special called *Aerosmith: You Gotta Move*, which featured concert and behind-the-scenes footage… **Godsmack**'s *The Other Side* has been certified gold. The album was recently re-released as a surround sound 5.1 channel high definition Super Audio CD (SACD)… **Saliva**'s fourth record, *Survival Of The Sickest*, drops Aug. 17 via Island Def Jam (see this month's feature, p.22). Frontman **Josey Scott** married his girlfriend **Kendra Lynnett Edney** on May 29 at Graceland in Memphis, TN… On July 27, seven **Megadeth** albums were re-released by Capitol Records. *Peace Sells… But Who's Buying, So Far, So Good, So What, Rust In Peace, Countdown To Extinction, Youthanasia, Cryptic Writings* and *Risk* were each re-mixed and re-mastered and contain bonus material, additional artwork and detailed liner notes. Band founder, frontman, guitarist and chief songwriter **Dave Mustaine** was in control of the re-issues. Why do this now? "Some of the songs just didn't turn out the way that I wanted them to when they were first made, due to money restrictions, technology limitations and so on," he said. "I believe now that there is nothing standing in the way of what I felt when I wrote these songs and how you will be able to hear them." Additionally, *The Craving* from **MD.45**—Mustaine's one-off side project with **Lee Ving**—was also re-released. *The System Has Failed*—Megadeth's brand new CD—will drop Sept. 14 via Sanctuary Records. Backing Mustaine up on the record are drummer **Vinnie Colaiuta**, bassist **Jimmy Sloas** and former Megadeth guitarist **Chris Poland** on several tracks. Regarding the new album, Mustaine said: "I think that it has come full circle back to the aggressive, political, cynical lyrics and aggressive guitar riffing that I am famous—or infamous—for. I feel something very similar to when I first started out when I hear this new record… I can't wait for the public to be able to have this record in their hands." Later this year, Megadeth will play about 17 dates in the United States and Canada as well as dates in the U.K., the Pacific Rim and South America… **Static-X**'s rarities collection *Beneath, Between, Beyond* hit stores in July from Warner Bros. Records. The 18-song disc includes material culled from soundtracks, compilations, tributes, demos and two previously unreleased tunes—"Breathe" and "Head" (see feature this issue, p.38). Static-X are headlining the **Family Picnic Tour** with **Trust Company**, **Soil**, **Lo-Pro** and **Arithmetic Of War**, which began July 27 in San Antonio. See Concert Calendar for dates… *The War Within* from **Shadows Fall** is slated to come out Sept. 21 from Century Media Records. **Zeuss** produced the CD at Planet Z Studios in the band's home state of Massachusetts. The band has been headlining gigs in the U.S.—on the **Strhess Tour**—with support from **As I Lay Dying**, **Himsa** and **Remembering Never**. Check out Concert Calendar for dates… **Kittie**'s *Until The End* hit store shelves July 27 from Artemis Records (see feature, p. 42). While filming the video for first single "Into The Darkness," the girls narrowly escaped electrocution. According to a report on kittie.net, the band was completing a live segment when an acrylic pool suspended in the air above them containing 600 gallons of water exploded. The soundstage was full of lights and electrical equipment along with people and the band's gear. "I knew right away what had happened and all I could think of was to get the hell out of there," said guitarist/vocalist **Morgan Lander**. "There were hundreds of thousands of volts in there, with the lights and the cameras, and I was most concerned with electrocution." It took two hours to clean up the mess and the remainder of the shoot was flawless. Kittie hit the road in July for a slew of tour

Atlantic Records re-released Shinedown's *Leave A Whisper* in June. The album was originally released in July 2003, but it wasn't until the song "45" made an impact at radio that the band started getting noticed. The new version contains three bonus songs—an acoustic cover of Lynyrd Skynyrd's "Simple Man," a new mix of "Burning Bright," and an acoustic rendition of "45." Additionally, the video for "45" can be viewed as part of the CD's enhanced portion. Shinedown are currently on the road opening up for Van Halen; see Concert Calendar for dates.

dates with **Candiria**, **36 Crazy Fists** and **Twelve Tribes**… **12 Stones**' sophomore effort, *Potter's Field*, comes out Aug. 10 via Wind-Up Records. **Dave Fortman**, who also worked on their self-titled debut, produced the CD. "This is a bigger record all the way around," said vocalist **Paul McCoy**. "We wrote it the way we wanted it to be put out. A lot of the songs don't necessarily sound like 12 Stones songs. People might say: 'That's not the 12 Stones I know.' Maybe not, but it's the 12 Stones you're about to know." Besides fronting 12 Stones, McCoy is also known as the lead male vocalist on the **Evanescence** track "Bring Me To Life." "That really did wonders," McCoy said of that experience. "Evanescence's album has sold 12 million worldwide, so that many people at least have now heard of 12 Stones. It's given us a much broader market." Visit 12stones.com for band updates… In honor of the **Vans Warped Tour**'s tenth anniversary, a special reunion concert will take place in Boston on Aug. 20 in the Gillette Stadium parking lot. At press time, bands confirmed for the bill were: **Rancid**, **Pennywise**, **Good Charlotte**, **New Found Glory**, **Less Than Jake**, **Unwritten Law**, **Face To Face**, **The Vandals**, **Finch**, **Sick Of It All**, **Something Corporate**, **Simple Plan**, **Hepcat**, **Ozomatli** and **Strung Out**. Expect more acts to be added, as well. Highlights from this show will be broadcast in a 90-minute special on **Fuse** Sept. 24. The music network will build up to the special by having "Warped Wednesdays"—Each Wednesday this summer, from 11AM-3PM, Warped Tour bands will host a four-hour block of their favorite videos and share tales from the road. For all things Warped, visit warpedtour.com, and see Concert Calendar for the last batch of tour dates. In related news, Warped Tour performers **Coheed And Cambria** recently signed a deal with Columbia Records. The label re-issued 2003's *In Keeping Secrets Of Silent Earth: 3*—which originally debuted on the *Billboard* Top 200 album chart at No. 52—in late June. The band is comprised of lead vocalist/guitarist **Claudio Sanchez**, bassist **Michael Todd**, guitarist **Travis Stever** and drummer **Josh Eppard**. Learn more about the group at coheedandcambria.com… City Council officials in Melbourne, Australia, are considering naming a street after hometown heroes **AC/DC**. The proposal would have Corporation Lane changed to AC/DC Lane. The group already have a street named after them in Madrid, Spain… On June 7, at Ciprani's in New York City, **Jon Bon Jovi** was honored at an event hosted by Samsung's **Four Seasons Of Hope**, a national goodwill program that has raised over $3 million for various charities via retail promotions. At the gala fundraiser—which was hosted by talk show host **Regis Philbin** and his wife **Joy**, and attended by stars from the worlds of sports, entertainment and politics—Bon Jovi was honored for his charitable efforts. The evening's festivities—including a five-song set performed by Bon Jovi with friends (not his bandmates)—were broadcast live on the web. "I'm proud to work with Samsung on the Four Seasons Of Hope and focus my efforts with them on four great charities [**The Philadelphia Children's Alliance**, **Northern Home For Children**, **Corporate Alliance For Drug Education** and **Philabundance**]," said the singer. "My **AFL** team, the **Philadelphia Soul**, and our staff are actively involved with four exceptional organizations which provide much needed services and support for the less fortunate children and families of Philadelphia." A week later, on June 14, Bon Jovi held a fundraiser at his New Jersey home for Democratic presidential candidate **John Kerry**. One million dollars was raised for Kerry by the more than 300 attendees, including movie star **Meg Ryan**, **James Gandolfini** and **Steve Buscemi** of *The Sopranos* and *Law & Order: Special Victims Unit*'s **Richard Belzer**.

Miller Brewing Company is celebrating 50 years of rock 'n' roll this summer by selling commemorative cans of 24-oz. Miller Lite and Miller Genuine Draft beer featuring some of the top musicians who have appeared on the cover of *Rolling Stone* magazine, including Bon Jovi, Alice Cooper, Def Leppard, Elvis Presley and Willie Nelson. The celebration will come to an apex Sept. 17-18 when yet-to-be named artists (legendary musicians, as well as some of today's icons) will perform at the Roseland Ballroom in New York City. Check out millerbrewing.com for more details.

Meanwhile, Bon Jovi guitarist **Richie Sambora** received an Honorary Doctorate Of Humane Letters degree from Union, New Jersey's Kean University on May 6. Sambora attended the school for a few semesters before deciding that his "future lay elsewhere"… In June, **Motorhead** unleashed *Inferno* on Metal-Is/Sanctuary Records. Guitar legend **Steve Vai** appears on two of the album's 12 tracks—He was asked to participate after an encounter with vocalist/bassist **Lemmy Kilmister** at the Rainbow Bar & Grill in Hollywood. "I was going in and he was coming out and we ran into each other," explained Lemmy. "I told him we were recording and invited him down to sit in. He took me up on the offer"… **Atomship**'s *The Crash Of '47* recently came out via Wind-Up Records. Mississippi's **Joey Culver** (vocals), **Nathan Slade** (guitar) and **Chad Kent** (drums) make up the band. **Dave Fortman** produced the

MORE

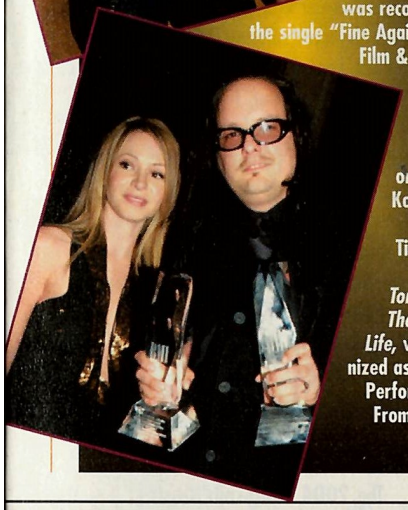
METAL wire

CONTINUED

11-track disc. "It may be a dark album, but we're really normal people," said Slade. "We delve down deep and the deeper you go, the more things you dredge up—you get it out of your system and the scales balance out." Atomship recently toured with **Drowning Pool**, **Flaw** and **Dropbox**. Visit the band on the web at atomship.com… **Nonpoint**'s third album, *Recoil*, will come out on Aug. 3 via Lava Records. The Fort Lauderdale rock outfit—frontman **Elias Soriano**, guitarist **Andrew Goldman**, drummer **Robb Rivera** and bassist **KB**—formed in 1997 and their first two CDs each sold upwards of 300,000 copies. The band co-produced the album—which features one track sung in Spanish ("Rabia") and a cover of **Phil Collins**' "In The Air Tonight"—with **Jason Bieler**, and recorded it at the Bieler Bros. studios in Pompano, FL. Visit nonpoint.com for more on the group... **Strata**'s self-titled debut came out July 27 via Wind-Up Records. The rockers from Campbell, CA—vocalist **Eric Victorino**, guitarist **Ryan Hernandez**, drummer **Adrian Robison** and bassist **Hrag Chanchanian**—self-produced and self-recorded the CD in their own studio. "We just went about recording our songs because that's what a band does," said Victorino. "What music has needed for awhile is someone who can put everything they have into a record. This isn't just a single with a bunch of filler like a lot of albums today are—these are songs that mean a lot to us and, hopefully, will mean a lot to the people who hear it." Learn more about the band at stratadirect.com… *South Of Sideways*, the debut from Wind-Up Records artist **Edgewater**, was recently released. The group formed six years ago in Texas. "We have such a wide range of emotions in our songs," said drummer **Jeremy "Worm" Rees**. "We have the ones like 'Quitter' where you want to put your fist through a brick wall, but we also have the ones like 'Circles' where you just close your eyes, lay back and let it flow. Those blind, true, real emotions in the songs—that's how you get people to understand where you're coming from." Vocalist **Matt Moseman**, bassist **Ricky Wolking** and guitarists **Micah Creel** and **Justin Middleton** round out the band. Details about the group can be found at edgewaterband.com… **Butch Walker**'s new solo CD, *Letters*, is slated to come out Aug. 24 on Epic Records. *The Heartwork EP* will precede the CD and is only available at butchwalker.com and at his live shows… **Seven Wiser**—vocalist/guitarist/pianist **Jon Santos**, guitarists **Joe Belle** and **Tudor Capusan**, bassist **Joe Merrigan** and drummer **Bobby Angilletta**—released their debut self-titled CD in June via Wind-Up Records. Which artists does Santos look up to for inspiration? "My favorite bands are all '80s bands," he said. "I love **Sebastian Bach** and **Steve Perry**—those are the people who made me want to sing. And I loved musicians back then—everyone was a great guitar player." For more on the band, visit sevenwiser.com… The *Las Vegas Review-Journal* has reported that **Mötley Crüe** singer **Vince Neil** has begun an extreme makeover for an **MTV** reality program. The paper says the new Neil will be revealed Aug. 28 after spending time with personal trainers, plastic surgeons and a lifestyle counselor… **Sebastian Bach**—who recently released the DVD *Forever Wild*—and his wife/manager, **Maria**, will soon be seen in an episode of the new **VH1** reality series *I Married.* Other celebrities and their wives participating in the documentaries include **Darius Rucker** of **Hootie & The Blowfish** and **MC Hammer**. No word yet as to when *I Married…: Sebastian Bach* will premiere, but check out sebastianbach.com for updates… The **Scorpions**' *Unbreakable* was released in America in June via Sanctuary Records… **Dokken**'s *Hell To Pay* was released in July via Sanctuary Records. The band has been touring since June with support from **L.A. Guns**. The Gunners recently released *Rips The Covers Off* via Shrapnel Records… Former **Dokken/Dio** bassist **Jeff Pilson** and his wife, **Ravinder**, welcomed a baby girl into the world on June 9. **Olivia Marcelene** weighed 4 lbs., 14 oz. at birth. Pilson has been busy with his band **War And Peace**—Their Sept. 19 gig at the Cavern Club in Liverpool will be recorded for an upcoming live CD. Visit jeffpilson.com for more details… Ex-**Quiet Riot**

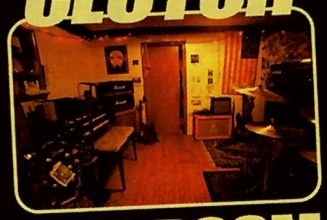
MORE

Charity begins at home for the Irvine, California-based band Thrice. After donating a portion of the proceeds from their 2002 Sub City Records CD *The Illusion Of Safety* to the South Central Los Angeles youth center A Place Called Home (to date, over $57,000 has been raised), a scholarship has now been created in the band's name. The first Sub City/Thrice Scholarship was handed out to six students at A Place Called Home and members of the band No Act (pictured with Thrice)—the award enables them to have a year of professional music theory and performance lessons. At the scholarship ceremony, Thrice were presented with an honor of their own—The city of Los Angeles gave the band a certificate of appreciation for all of their charitable contributions. Together since 1998, Thrice are now signed with Island Def Jam and recently completed a tour in support of the 2003 album *The Artist In The Ambulance* with Dashboard Confessional.



On-hand at BMI Publishing's recent Pop Music Awards and Film & Television Awards were Evanescence front-woman Amy Lee—who received an award for Evanescence's "Bring Me To Life"—and Seether front-man Shaun Morgan, whose band was recognized for the single "Fine Again." At the Film & Television Awards, Jonathan Davis accepted on behalf of Korn, whose "Did My Time," from *Lara Croft Tomb Raider: The Cradle of Life*, was recognized as The Most Performed Song From A Motion Picture.

CLUTCH



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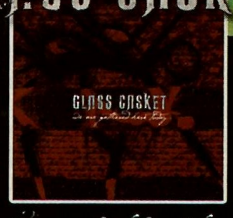

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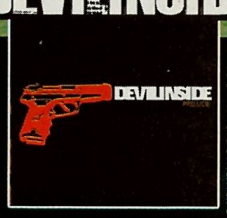

PRELUDE

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METAL rise

CONTINUED

On the set of Fear Factory's "Archetype" video shoot

vocalist **Kevin Dubrow** recently released *In For The Kill* via Shrapnel Records. The 11-song disc features covers of some of Dubrow's favorite tunes from the 1970s… **Adler's Appetite**—featuring former **Guns N' Roses** drummer **Steven Adler**, **Ratt** singer **Jizzy Pearl**, ex-**Warrant** guitarist **Keri Kelli**, **Faster Pussycat** guitarist **Brent Muscat** and Ratt bassist **Robbie Crane**—will record their debut CD later this year for an early 2005 release via Shrapnel Records. Meanwhile, Kelli has joined **Vince Neil**'s solo band for summer tour dates—He is replacing **Jason Hook**, who left to tour with pop singer **Hilary Duff** (Hook is no stranger to teen pop music, in the past he has worked with **Mandy Moore**). "With an impending **Mötley Crüe** reunion, I am sad to see an early end to what has been one of the most fulfilling and entertaining groups I have ever played in," said Hook… **Cannibal Corpse** have hired guitarist **Jeremy Turner** (ex-**Origin**) for touring purposes. He is taking the place of **Jack Owen**, who quit the band earlier this year. "It is too early to say if he will wind up being the permanent replacement, but so far he is doing very well," said a posting from the band on cannibalcorpse.net. "Jeremy is a dedicated guitarist and a dedicated death metaller"… What's new from Metal Blade Records? **Voivod**'s three CD *War And Pain* box set, **Unearth**'s *The Oncoming Storm*, **Cattle Decapitation**'s *Humane*, **Ancient**'s *Night Vision*, **Incapacity**'s *Ninth Order Extinct* and **Starwood**'s *If It Ain't Broken, Break It!* Upcoming releases include: **Six Feet Under**'s *Live With Full Force* and **The Crown**'s *Crowned Unholy* on Aug. 10 and **Amon Amarth**'s *Fate Of The Norns*, **Cataract**'s *With Triumph Comes Loss* and **Vader**'s *The Beast* on Sept. 7… Perris Records put out *Hollywood Hairspray III* in July. The third installment of this glam-rock compilation series features the following bands: **Cherry St.**, **Crash Diet**, **Crazy Lixx**, **Eat The Gun**, **Funny Money**, **Gemini 5**, **Machinegun Kelly**, **Mad Margritt**, **Nineteen88**, **Schroeder**, **Shameless**, **Sleazy Dream**, **Stampede Queen**, **Switchblade**, **Tigertailz**, **Tommy & The Love Tribe** and **Tracy Gang Pussy**. The first-ever *Hollywood Hairspray* DVD will be released in August. Other new titles from Perris Records include: **Loud N' Nasty**'s *Teaser, Teaser*, Machinegun Kelly's *White Line Offsides*, **Roxx**'s *Outlaws, Fools & Thieves* and Stampede Queen's *A Night At The Cockfights*. Check out perrisrecords.com for ordering information… The artists featured on Columbia Records' recently released *Spider-Man 2—Music From And Inspired By* soundtrack are: **Ana**, **The Ataris**, **Dashboard Confessional**, **Danny Elfman**, **Jimmy Gnecco** featuring **Brian May**, **Hoobastank**, **Jet**, **Lostprophets**, **Maroon 5**, **Midtown**, **Smile Empty Soul**, **Taking Back Sunday**, **Train** and **Yellowcard**… Popular metal website **Metal Sludge** has put out their very first CD—the collection *Hey That's What I Call Sludge!-1*. The album features songs from: **The Brightness**, **Bowling For Soup**, **Drill 187**, **Kevin Dubrow & Little Women**, **Firehouse**, **40 Ft. Ringo**, **Funny Money**, **Glory Hole U.K.**, **Killingbird**, **Lit**, **London Calling**, the **Billy Morris Band**, **Pain For Pleasure** (a.k.a. **Sum 41**), **Jizzy Pearl**, **Supersuckers**, **The Thornbirds**, **Tuff**, **Wednesday 13**, **The Wildhearts** and the **Metal Sludge All-Stars**. The disc can be ordered at metal-sludge.com… The **2004 California Music Awards**—which honored California-based musicians—took place on June 6 in Oakland, CA. Spirit Of Rock Award winners **Tesla** and California Gold Award winners **Night Ranger** performed at the event. **AFI** was named Outstanding Group and their album *Sing The Sorrow* won both the Outstanding Rock Album and Outstanding Debut On A Major Label awards. **Green Day**'s **Billie Joe Armstrong**, **Tre Cool** and **Mike Dirnt** were respectively named Outstanding Male Vocalist, Outstanding Drummer and Outstanding Bassist, and their song "I Fought The Law" was honored as the Most Downloaded Song. Other winners included: **Metallica**'s **Kirk Hammett** for Outstanding Guitarist, **No Doubt**'s **Gwen Stefani** for Outstanding Female Vocalist, **The Offspring**'s *Splinter* for Outstanding Alternative Album, **Blink-182**'s self-titled CD for Outstanding Hard Rock Album, and the **Red Hot Chili Peppers** received the California Favorite award… In May, **The Darkness** were named Songwriters Of The Year at the 49th annual **Ivor Novello Awards**… Here's where the following new albums debuted on the *Billboard* Top 200 album chart: **Bad Religion**'s *The Empire Strikes First*, No. 40; the **Calling**'s *Two*, No. 54; **Killswitch Engage**'s *The Art Of Heartache*, No. 21; **Lenny Kravitz**'s *Baptism*, No. 14; **New Found**

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Pick Up 3 Inches Of Blood's brutal debut *Advance & Vanquish*. In Stores September 28th. And look for Chimaira's DVD/EP *The Dehumanizing Process* in stores this October. Trivium's Roadrunner debut coming in early 2005.

CONTINUED

20 YEARS AGO...

TWISTED SISTER

Stay Hungry

Atlantic Records
(originally released June 1984)

Dominating the consciousness of both hard rock fans *and* mainstream media during the latter half of 1984, Twisted Sister finally hit paydirt with the release of *Stay Hungry*. After years spent conquering the tri-state club circuit around their native New York City with uncompromising energy and ferocious performances, the release of their third album literally overwhelmed radio airwaves and MTV.

By the beginning of that year, though, observant American metal fans were already aware of the tough and rumble outfit through the Secret Records import of *Under The Blade* from England, plus the notable domestic follow-up, *You Can't Stop Rock And Roll*. Interpreted through a decidedly New York attitude, the fundamental influence of popular European metal and hard rock acts like Judas Priest and AC/DC resulted in a somewhat basic sound that incorporated big chords and the unshakable pounding of a 4/4 rhythm, the concrete foundation beneath plenty of huge, defiant choruses. It all came together perfectly with *Stay Hungry*, and that album would ultimately launch the group—particularly their highly visible and greatly outspoken frontman Dee Snider—to pop-culture celebrity of Andy Warhol proportion.

But *Stay Hungry* would quickly become a double-edged sword, as singles "I Wanna Rock" and the phenomenally popular "We're Not Gonna Take It" became heavy rotation standards. Utilizing video as a promotional vehicle to far greater effect than any other metal band before them, the stylized clips reflected an affinity for the violent absurdity of classic Warner Brothers animated cartoons through character actor Mark Metcalf reprising his role as Neidermeyer, the befuddled *Animal House* antagonist. The popularity of that specific combination of memorably anthemic hard rock and such distinct imagery meteorically elevated Twisted Sister to such a level of notoriety that the only place left to go was down.

Apathetic response to the more diverse musicality of *Come Out And Play* failed to match the critical or commercial success of *Stay Hungry*, and like KISS before them, by the mid-'80s, the band was becoming disregarded as more of a cartoon than the credibly street-smart rock 'n' roll band they really were. By the time of the conspicuous testimony of Snider before the congressional hearings of the Parents Music Resource Center and the release of *Love Is For Suckers* in 1987, it was all over for Twisted Sister.

Stay Hungry quickly reached platinum sales within its first six months of release, ultimately being certified multi-platinum by the R.I.A.A. over the course of time. Twenty years later, the album sounds more polished and a bit misleading, compared to how much better the material sounded when performed live, but several of the tracks that were overshadowed at the time by the success of the hits—such as "The Price" and "S.M.F."—come across now in hindsight as closer to the core of what the band represented, far more than just "We're Not Gonna Take It." —*Roger Lotring*

Glory's *Catalyst*, No. 3; *Punk-O-Rama Vol. 9* (featuring **Pennywise**, **Rancid**, **Dropkick Murphys** and more), No. 68; **Gene Simmons**' *Asshole*, No. 86; **Slipknot**'s *Vol. 3: The Subliminal Verses*, No. 2; **3 Doors Down**'s *Another 700 Miles*, No. 156; **311**'s *Greatest Hits: '93-'03*, No. 7; the *Vans Warped Tour 2004 Tour Compilation* (featuring **Good Charlotte**, **Simple Plan** and more), No. 8; and **Velvet Revolver**'s *Contraband*, No. 1... The second annual **Coors Light Mountain Jam** will take place at the Red Rocks Amphitheatre in the foothills of the Rocky Mountains in Colorado on Saturday, Aug. 14. Comedian **Dave Attell** will host the event, which will feature performances by **Kid Rock**, **Nickelback**, **Our Lady Peace**, **Molotov**, **Ludacris**, **Cypress Hill** and other big name acts, along with interactive activities. For more details about the daylong festival, visit coorslight.com. •

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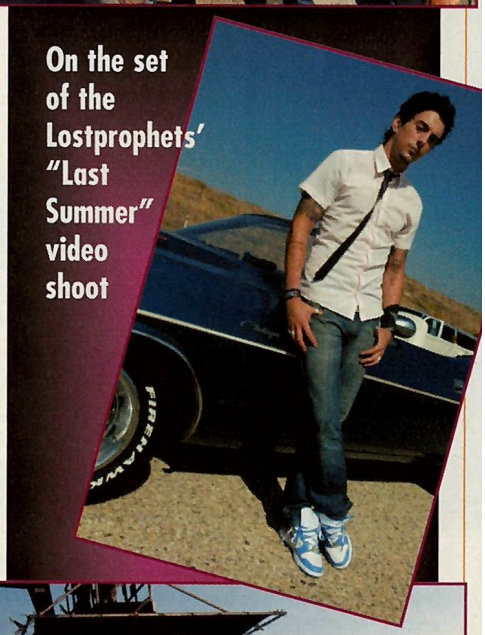
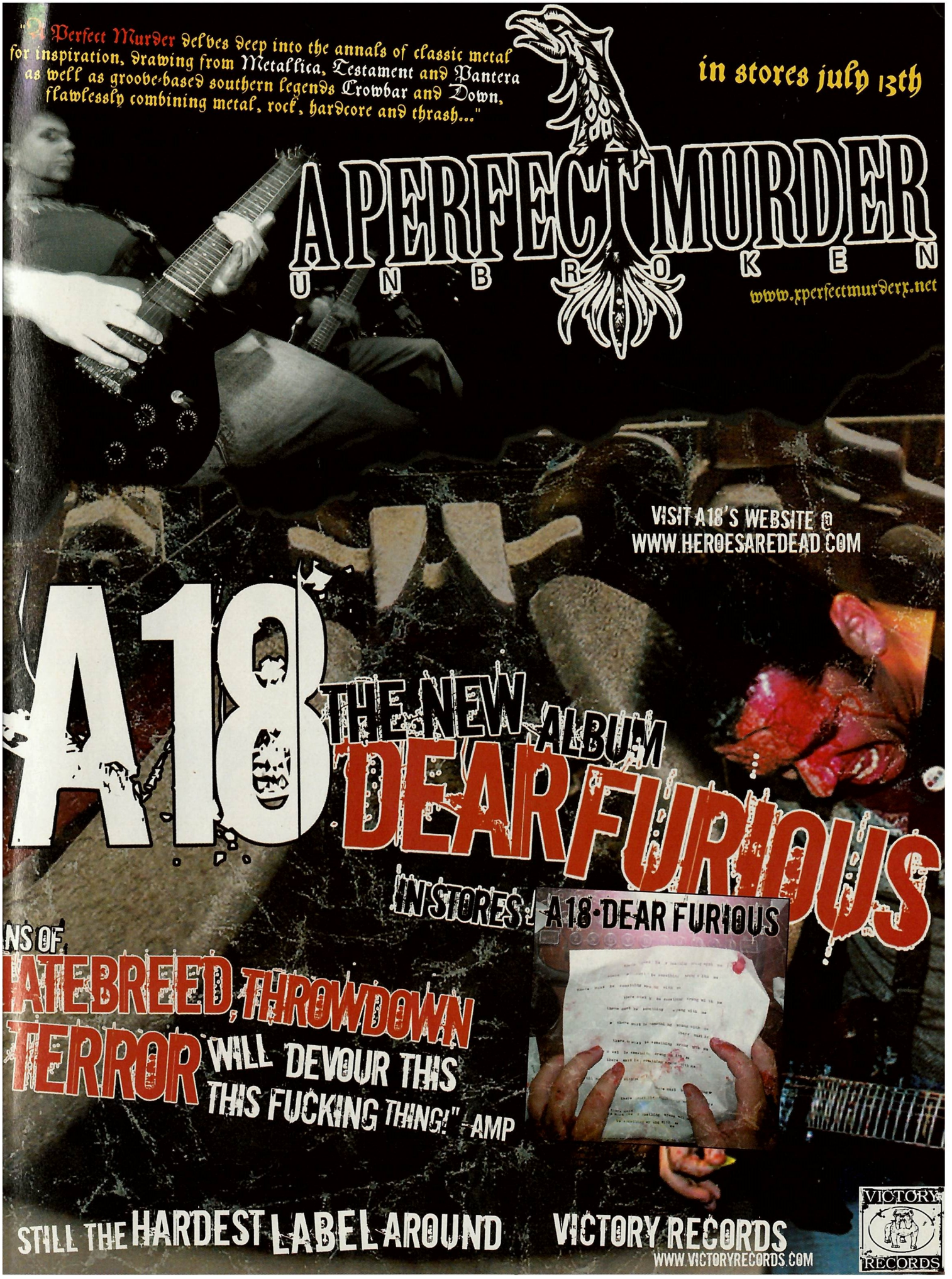


On the set of the Lostprophets' "Last Summer" video shoot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Rock Is The Reason

HOOBASTANK

By Cathy A. Campagna

It didn't take long for the public to hurtle past the initial sting of a name as bizarre as Hoobastank. Once they did? The band's self-titled Island Records debut was graciously accepted, enough to earn them a platinum album, and beget the California quartet tours with such marquee players as Linkin Park and Incubus. Lifelong friends, it was Incubus who helped Hoobstank—frontman Doug Robb, bassist Markku Lappalainen, guitarist Dan Estrin and drummer Chris Hesse—thrust themselves into the national limelight, but almost instantly Hooba's high-spirited arrangements, sincere lyrical prose, and borderline psychotic, raucous live shows to totally squash any notion of riding coattails.

Fast forward a few years, and Hoobastank continue their skyrocket with a sophomore release that bares their combustible, high-octane guitars, short-tempered bridges, and pointedly amplified angst, as featured in first single "Out Of Control," a song that painted the spring of 2004 in a romantic hue. It was the ballad-like "The Reason," though, that shot the release of the same name into the stratosphere, topping the charts on every radio playlist they appeared on. The decade-old group were preparing to bestow the feisty, melodically-adhesive follow-up "Same Direction" to the airwaves when Robb, Hesse and Estrin sat down to speak with *Metal Edge*...

Photo by Eddie Malluk

HOOBASTANK: Markku Lappalainen, Doug Robb, Dan Estrin & Chris Hesse

METAL EDGE: Do you fear getting labeled as a pop band? Or are you of the belief that there are two types of music, good and bad?

DOUG ROBB: In my eyes, I feel that we have a very solid rock foundation. You can't really fear success. If a song is going to makes us more successful, why should we fight it? At the same time, I know what we are—I know we're a rock band, and not some crazy, abstract, artsy-fartsy rock band. We're a pretty straight-forward rock band whose got some softer things and heavier things. Also, if people come see us live, they will realize it's not really a pop thing.

DAN ESTRIN: It does worry me a little bit. I don't know what's going to happen on our next record, I don't know what is going to happen on our next song, I don't know if people are going to take us less seriously, I don't know if they take us seriously now. The fact is, we sell records—We sold records on first record, and we are selling records now. I think we have the freedom, because we can write a song like "Crawling In The Dark" or "Out Of Control," and then a song like "The Reason." I think we have the freedom to kind of do whatever we want now—There are a lot of bands that can do that, and a lot of bands that can't, a lot of bands that are just heavy, and can't do it. Metallica gets away with it—I didn't want to ever limit what we can do.

CHRIS HESSE: "The Reason" is probably the slowest song that we have ever written. It's funny, because the first record was fairly successful, but there are still a ton of people that think we just came out and we are a brand new band, and they have never heard of us before. A lot of people think that's the type of band that we are—This girl asked me if we ever toured with Lifehouse. I was like, "Lifehouse?" Not that they are a bad band, but it's such a different genre. When I thought about it, the question made sense, because the song is probably in the same genre as a lot of their songs—It's No.1 on Adult Contemporary and Pop, so all the old people and the teenage girls… I have had most of my friends tell me that their parents have bought the CD! [Laughing] If their parents are buying it, then we are definitely appealing to a different genre than we are used to, which is a good thing.

ME: You have always struck me as a rock band that knows how to write catchy songs—Is that what you set out to do?

DE: I just think we are a rock band—A melodic rock band. We have always been influenced by bands that have catchy songs, and bands that have melodies. We are not a metal band—Not that there is anything wrong with metal bands, because we grew up listening to heavy metal, but we also grew up listening to like Air Supply—or, at least, I did—and REO Speedwagon. I have always just been motivated and inspired by melody, and I have always wanted that to come out in our songs, and I feel like it did. It just so happens that one of the songs we wrote is just doing extremely well. I mean, maybe it is a little bit softer and, I don't' know—Fruitier? I don't know what the word is, but Metallica is a metal band, and they had songs like "Nothing Else Matters" and "Unforgiven," and some light songs with violins and stuff—You can kind of compare it to something like that.

DR: That's a really good analogy, actually. I think closed-minded Metallica fans listen to that song ["Nothing Else Matters"] and probably puke, the fans that are just all about the shredding, you know? But that was a very successful song for them. Obviously, that single is going very well for us, but nine-times-out-of-ten the songs that we write are going to be like "Out Of Control" and "Same Direction," rather than "The Reason." But there are going to be songs like "The Reason" that pop out every once in awhile. There are obviously different sides to everybody, and I am actually very happy that we are in a position to express that side, and get away with that.

CH: It's nothing that we can think about, it's just what comes out of us. Most of the bands we like, they can do different types of stuff.

DR: The band that had the greatest impact on me—as a singer, or in general—was Faith No More. Mike Patton was my idol. For me, he totally redefined what a lead singer could or couldn't do. There were no limits to what you could sing, in what style or what voice, it was all over the board. He walked that very fine line between genius and insanity, and I thought that was amazing. To this day, he is still very inspirational to me.

"The fact is, we sell records—We sold records on first record, and we are selling records now. I think we have the freedom, because we can write a song like "Crawling In The Dark" or "Out Of Control," and then a song like "The Reason." I think we have the freedom to kind of do whatever we want now—There are a lot of bands that can do that, and a lot of bands that can't, a lot of bands that are just heavy, and can't do it. Metallica gets away with it—I didn't want to ever limit what we can do."
— Dan Estrin

ME: Where did "The Reason" come from, lyrically? It sounds like you went through a lot of drama to arrive at the point that you did.

DR: Basically, it is the compilation of a few thoughts written down from past relationships gone wrong. There was this haunting pattern to my relationships, so the song wasn't about just one particular person, as much as it was an emotion that I have gone through a couple of times in my life. Honestly, in like the past two or three months, I

HOOBASTANK

CONTINUED

have had these incredible moments of self-realization. It's like turning a whole new leaf over, I mean, discovering a lot about who I am, and who I thought I was, or who I thought I was convincing people that I was… This very strong, almost unemotional person that wouldn't get phased by things. Just a lot of things reared their ugly heads recently, and it opened my eyes to a lot of things about myself. It sounds so incredibly cheese ball, but at the risk of that, the song means more to me now than when I wrote it. It is scary.

ME: Why was "The Reason" your second single? Did you want to lead with something heavier?

CH: We put "The Reason" out there because everybody started playing it before we even released it as a single! You can't really go against what the stations are playing—It will just confuse people if half the radio stations are playing "The Reason," and the other half are playing another song, so we just released it.

DE: Yeah, our second single was going to be "Same Direction" or "Just One," but our record company sat down with us, and we said, "No, we do not want this as our second single." We were like, "No, fucking way." The record company was like, "Okay, that's fine, but we are just telling you, these radio stations are playing it, and this could fuck things up for you guys." They gave us their reasons why, and we don't want to screw anything up. We were going to get to it anyway, whether it was the third or fourth single, and we felt like we couldn't really stop it.

ME: You cover Cyndi Lauper's "Girls Just Want To Have Fun" live, right after "The Reason." Is that poking fun at yourselves, and the fact that the song's been referred to as a chick song?

DR: Well, it's a little bit of both. It is definitely poking fun at ourselves a little bit, but we don't always play it after "The Reason." It's poking fun at ourselves, because we are not the guys that are fucking cool, we don't go up there and never smile because rocking is a tough business—We are just not that cool, honestly, we are who we are, onstage, offstage, what you see is what you get.

DE: We did a radio morning show in D.C., and they put us on the spot and we had to learn it real quick. Then we decided to play it later that night at a show, and it went over so well, all the girls just went crazy. It's a song for girls, they think it is really cool, and then it goes right into "Crawling In The Dark"—It's a great crowd pleaser. We have been doing that song a lot, and "The Reason" is like a chick song, but you would be surprised at how many hard-ass guys will come up to us like, "Dude, that song is about me and my wife." And I think there are so many guys out there—either metalhead guys or pop guys—that can relate to it, because it is a song about relationships, and mostly everybody is in a relationship or was in a relationship.

ME: Did you feel you had

Photo by Annamaria DiSanto

Doug Robb

Dan Estrin

Photo by Eddie Malluk

something special on your hands when you wrote it?

DE: To be honest with you, I had no idea. When we wrote "Crawling In The Dark," on the first record, I remember driving in my car and thinking, "Wow, this is a really powerful song." I didn't know what to expect, I didn't know how the music industry worked at that point, but I just had a really good feeling about it. It touched me in a certain way, and I didn't feel that with this song. I mean, I was extremely proud of it, I thought it was a really touching song, a pretty song, and I was very proud that Doug and I wrote it, but it wasn't until people at our record label told us, "Do you understand? This song is going to be fucking humongous!" We were like, "We will believe it when we see it." They were like, "Are you ready for what is going to happen?" We were like, "Ready for what?" Then it happened, and we are still going through it right now! It's kind of weird, but honestly, I don't feel any different than how I felt before.

ME: The video instantly grabs your attention. What inspired it?

DE: We didn't want to attempt to make a performance video, because the song is so soft and so light, we would look so cheesy and stupid standing there with our guitars, trying to rock out—It's just not going to happen. I was always into the videos from the '80s that had storylines, so I kind of wanted to go back and do something similar to that, basically influenced by this old Faith No More video, "Strip Search." We didn't try to rip it off or anything, but that video was an awesome video, and we wanted a story where it all comes together, where you go, "Okay, that's what happened in the beginning, that makes sense now." Some people think it sucks, some people think it's great, I have heard both. I have heard, "What does that have to do with the lyrics?" Well, it doesn't have anything to do with the lyrics, we didn't want to make a typical, sappy video with a boy and girl crying over each other or breaking up, that was just so predictable. We wanted to do something different.

ME: If the song isn't typical Hoobastank, why name the album *The Reason*?

DR: Oh, it's nothing deep. When the four of us try to get together and try to get something done, it always turns into a big joke. We couldn't use all the clever titles we came up with, because we couldn't agree on anything, so we decided to just call it one of the songs on the record, and it just sounded cool. It's really nothing deep. We were going to call it *Hoobastank: The Guys Who Wrote "Crawling In The Dark" And "Running Away."* [Laughing] I would have thought that was hilarious, kind of poking fun at ourselves, but most people don't get that.

ME: Sonically and lyrically, "Same Direction" could be the exact opposite of "The Reason." What was the inspiration there?

DR: "Same Direction" is my total dislike of people who have their opinion, and it's based off of religions, but it could be applied to… I wouldn't say that I am not a very spiritual person, but I am definitely not a very religious person, and nothing bothers me more than people who think their's is right, and everybody else's is wrong. There is a complete lack of respect for other peoples' beliefs, and religious intrusion on that is one of my biggest pet-peeves. That's kind of what that song is in response of—Nobody truly, truly knows factually and logically that their way is right, or even if there is a way at all, yet some people are so adamant about it. I see it that we are all climbing on the same mountain, just from different sides—We are going to get to the same point eventually… It's funny, you know? "Though Shalt Not Kill." Yet, more people have been killed in God's name, than for any other reason.

ME: Is that reflected in the album cover, that Zen outlook?

DR: I call myself Doughist! [Laughing] I believe in what I believe in, and nobody has pushed me to believe in what I believe in. I am such a huge advocate of figuring things out on your own.

CH: For me, the whole Zen thing pertains to who we are, sort of loosely. We are a band that is really not about anything—We are not about image, we are not druggies, we drink on occasion, some of us more than others, but we are just being a rock band, not like all about the girls and all the stuff that goes along with it. We really like music, and we like playing it, and we are not trying to be something that we aren't. So, in a sense, the album cover is just very basic and simple, and that is just who we are as people. We are nothing fancy.

ME: Dan, you and Doug are credited as the main songwriters on the album—Has that always been the case? Is everyone else comfortable with that?

DE: Everybody writes songs—Doug wrote one or two, Chris wrote songs, Markku wrote four, and I wrote like fifteen, or something like that. No, not everybody was cool with it—Markku was not happy with none of his songs making the record, but I can't apologize for anything. I didn't sit there and go, "Your songs are not making it, and your songs are not making it…" The four band guys, our A&R guy, our manager and our producer, we all listened to the songs and picked the songs that we felt were best. It was majority rules. When I look back on it, I go, "There a couple of songs that I feel we shouldn't have put on it, and take those off, and put these other album tracks on, or more rock..." I kind of wish we would have done that, but back then, I didn't fucking

"For me, the whole Zen thing pertains to who we are, sort of loosely. We are a band that is really not about anything—We are not about image, we are not druggies, we drink on occasion, some of us more than others, but we are about just being a rock band, not like all about the girls and all the stuff that goes along with it. We really like music, and we like playing it, and we are not trying to be something that we aren't."
—Chris Hesse

HOOBASTANK

CONTINUED

know, so whatever, it's over.

ME: Do you think that will affect things the next time around? As far as majority rules?

DE: Majority should always rule. If everybody feels going this way is better, then we should go this way. I think that everyone is happy, because we are having success—Everybody wants their own songs on the record, of course. If my songs didn't make it, yeah, I would be bummed, but if we were having success because of their songs, I would still be happy. "Did You" is a song that Markku wrote, that we recorded but didn't make the record, so it is going to be on *Spider-Man 2*. It's heavier, it's definitely different than anything on the album, because it's Markku's song. You can tell the difference between his stuff and my stuff.

DR: Markku's songs tend to be darker. Actually, I look back and I kind of regret not putting "Did You" on the record. Lyrically, it's honestly just about making sure that you do everything—oh man, I feel like a motivational speaker!—to the best of your ability at the end of the day, at the end of the week, in your life. You can't sit back and say, "Could of, would of, should of..."

ME: Doug, do you just write lyrics, or do you write music, as well?

DR: Guitar was my original instrument—I started playing when I was like 12. So, yeah, it helps me write a lot, and there are songs that I do play guitar on. Originally, I was playing guitar on "The Reason," and it kind of just got phased out. There are like four songs on this record, two on the first record, and a couple other songs that we have done, where I play guitar.

ME: When did you discover you could sing?

DR: It wasn't like I was walking down the street, I started singing,

Chris Hesse

Photo by Eddie Malluk

and I went, "Oh my God, I can sing!" [Laughing] I played guitar from when I was 12, till I was almost 19. My best friends at the time, in my senior year of high school, were starting a band, and they needed a bass player, and they asked me to just fill-in. I was like, "Alright, I can play bass, because I can play guitar, it's the same thing." So I was playing bass, just filling in, and I was writing all the songs for this band, and you know, my best friend, I love him to death, but he couldn't sing his way out of a paper bag. He didn't know it at the time, but I was writing all these lyrics for him and all these melodies for my vision for where the songs were going and what they sound like, and it was the most frustrating thing ever trying to translate these things to him. Maybe I couldn't communicate what I had envisioned, and that band broke up. Then Dan's band broke up—We were in two different bands, and we used to play with each other every once in awhile, and he and I just started writing as a joke. We were both guitar players, but he was a better guitar player than I was, so I kind of fell into the role of singer by default. I am not going to sit here and say that I had an epiphany that I was some kind of great singer, but I knew I could hold a tune. It's been just over ten years, and if you do something long enough, you start to realize what you can and can't do, and how to do things better, and you just work at it.

DE: Our bands broke up, and me and him were the two most motivated and driven guys in our bands. I heard him singing, and I was like, "Fuck! He can sing!" He just continued to get better and better. We were just having fun, recording things and listening back on tape, and that was awesome for us—Even if the songs were crap, I would get goosebumps. Markku started playing bass with us, and we all got along well from the beginning. We had been together for about five or six years before we ever got a deal with Island.

ME: Your heading overseas this summer, and the Far East will be part of that. Doug, do you feel a special connection there, since you're half-Japanese?

DR: I do. I did my first grade there, in a Japanese school, and I have been there a few times before we went as a band. My mom was born and raised there, and grandmother, who lives in L.A., doesn't speak a word of English, so I have been around it all the time, so I do feel a special sort of connection there. It is also on their part, I think they absolutely love the fact that I am half-Japanese, and I have success in the States. When I come back to Japan, I

Photo by Annamaria DiSanto

embrace that I am Japanese, I am very proud of my heritage, and they latch onto that, and it's really cool. I wasn't raised in a very American household, it was very disciplinary, some would call it Samarai-esque, with all the dignity and respect.

CH: Japan is a really neat place, and the people are so respectful. Here, when we leave to go to a hotel, they have already booked our room to somebody else, they are always messing something up. In Japan, you would get your finger chopped off for that! [Laughing] Maybe not really, but in Japan, when we arrive at the hotel, they come running out with our keys, everything is done already, and they are just so together. They are so easy to work with—We get back to the States, and we get hassled by the customs, and it's our own country! Customs asks me, "Do you have any weed? Do you have any gung?" I am like, "What the hell is gung?" It's funny to leave a different country where they treat you with such respect, and come into your own country and they throw shit all over you. There is something wrong there! And, I have noticed other parts of the world, like Portugal and Spain, where people are way less reserved, they are not afraid to have a good time. You play a show in L.A. and everybody just kind of stands there, they are just so afraid to let go, in other parts of the world, they are so passionate—They are just stoked to be there watching a live band, and they go nuts. The whole place gets torn upside down, it's really neat.

ME: Doug, your brother works for Metallica?

DR: Yeah, my brother is Kirk Hammett's personal security guard. I actually got to hang out with Kirk Hammett and Robert Trujillo in London. That was such a trip man, because I'm such a huge, huge fan of Metallica. I used to have posters on my wall. I had a day off there and went to the hotel, and we just went shopping, the four of us, it was really weird. They are fucking amazing! •

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MAKE 'EM AN ALBUM THEY CAN'T

BY ROGER LOTRING

It was actually the April 2003 *Metal Edge* cover story that started it all, tagging Saliva frontman Josey Scott as the Godfather of modern rock—a reference taken from his affinity for movies like *A Bronx Tale*—and landing him a nickname he admittedly still enjoys. Touring in support of their *Back Into Your System* album released several months before the story, the group—Scott, guitarists Wayne Swinny and Chris D'abaldo, bassist Dave Novotny and drummer Paul Crosby—were living a lifestyle fueled by the notoriety of being a successful young band, with the singer himself struggling at the time to define himself within the seductive allure of being a rock star.

Spending the final weeks of last summer on the road opening the momentous Aerosmith/KISS tour before returning to the studio to begin recording a new album, Saliva basked in the glory of sharing the stage with their musical heroes. "Just the honor of being on the road with 'em was the main thing for us," Scott says about the constraints of taking the stage first being perhaps not the best situation to attract new fans. But the influence of wisdom from the veteran bands ultimately proved more valuable—both personally and professionally—resulting in the third Saliva release being a stripped down, back-to-basics rock 'n' roll statement that offers a candid honesty about their maturation within a cutthroat industry.

Definitely more straight-forward in terms of fundamental musical approach, the 12-track *Survival Of The Sickest* is the most rock 'n' roll of the three Saliva albums to date. As opposed to the more structured vocal style and rap-oriented arrangements that categorized *Back Into Your System* and *Every Six Seconds*, these new songs reflect musicians comfortable enough with themselves, for the first time, to be genuine in their rawness. Musically far more aggressive and lyrically confrontational, the record is not so much a departure of style, but

REFUSE...

more a step further in the right direction. "We went over and above, because we felt like our fans deserved it," explains the frontman, recounting a move that reconsiders a formative love of a more pure style.

With the title track, at press time charting as the most added track across the three principle rock radio categories during its first week of release, Scott eagerly called *Metal Edge* from the road. "My ears definitely perked up when I heard this interview was coming," says the amiable singer about a magazine he's read faithfully since his parents first allowed him to buy it at the age of twelve. The warmth of a long conversation brought us up to date...

METAL EDGE: Godfather! What's been going on?

JOSEY SCOTT: We finished *Survival Of The Sickest*, and we're

MORE

Saliva

CONTINUED

bustin' out on the road doing some radio shows. But I've just been chillin', man—Just got married to the girl of my dreams. Yeah, the Godfather got married at Graceland!

ME: So, do we call her Mrs. Godfather?

JS: [Laughing] Yeah, Mrs. Godfather! I figured the Godfather of rock should get married at the King of rock's house. We had a beautiful ceremony—They have a chapel in the woods, and we had the party there and everything. Then we went to Hawaii for a week—ten days, actually—and now I'm back, and we're fixin' to bust out on the road.

ME: When did you release the single to radio?

JS: It's been out about a week, and it's just blowin' up, so we're *really* excited about it. It's a great record, man. We just went back to our roots. We try to continuously throw a curve ball, yet give our fans what they want, and give 'em the truth. This album is the truth.

ME: My first reaction to the single was that the vocals are a little rough, a little raw. But hearing the whole record, *then* it really made sense—Like you just said, back to your roots. It's a much more raw record than the last two, for sure. What was the consciousness behind that?

JS: Getting out there and being fully submerged in this monster we call the music business, we wanted to keep it real. We wanted to keep it honest and quit listening to the outside influences that are so predominant in this industry, and just get back to why we picked up a guitar and a mic in the first place. I think that's when you become the most self-aware and as honest with yourself as you can be, when you get back to that fire in your belly and that unquenchable drive. We just got back to that. We quit overthinkin' it. My daddy always said, "Study long, study wrong." We just got back to what makes our balls tingle.

ME: What would you have done differently, then, on the first two records, had you been more instinctive about it?

JS: I wouldn't have done anything different, you know? I think that it was all a beautiful learning experience. All of our work has been where we were at that point in our lives. It's a great marker, and a great timeline for where we were and what we were going through. This album is just another example of that, but older and wiser.

ME: That having been said, do you think Saliva fans from the very beginning will be open-minded to the fact that if you hold *Every Six Seconds* up to this record, they are two *totally* different animals?

JS: I think they will. I've always given our fans the benefit of the doubt of hearing the integrity and honesty of our work. And it kicks ass. I think the reason they like the first record—and even the second record—is because it kicked ass. I don't wanna repeat ourselves, ever, and I want to continue to give our fans something that kicks their ass. I don't want to give 'em a therapy session, I want to give 'em something to escape to, something like I'd feel when I used to go see AC/DC and Mötley Crüe.

ME: Something that really struck me when I first listened to *Survival Of The Sickest* is that it almost sounds like the band is trying to bring back a style of guitar playing that hasn't been around for a *long* time, little riffs and licks that remind me of Randy Rhoads or Ace Frehley.

JS: Well, you just named the two guitar players that our lead guitar player is most influenced by, Randy Rhoads and Ace Frehley. Lead guitar players don't have a platform anymore, and we don't mind giving him an opportunity to just fuckin' tear the house down. Wayne Swinny is amazing at doing it.

ME: But it seems done in a more subtle sense, out of the blue, like, "Whoa, where the hell did that come from?"

JS: We come by it really naturally because we grew up listening to Ozzy and Randy Rhoads, and AC/DC and Judas Priest, stuff like that, so we ain't scared to do it.

ME: At what point did the band actually start writing for this record?

JS: That's a good question. On *Back Into Your System*, we were trying to get used to this lifestyle, being a rock star, or whatever they're calling it. [Laughing]

ME: It's hard, isn't it?

JS: We all grew up pretty poor, and we were getting used to what to do with family, what to do with money, what to do with fame. We had to act a fool for a minute and get it our of our system... No pun intended. [Laughing] We got our heads back on straight, and on the tail end of the *Back Into Your System* tour, I just got in the back of the bus and continued to write, write, write. I got me a little tape recorder from Wal-Mart, sat back there with an acoustic guitar, and just hammered stuff out. *This* time when we went in the studio, I was damn-sure prepared. We had a laundry list of material, because we started writing probably a-year-and-a-half, two years ago.

ME: Over that length of time, obviously, your perspective is going to change. Was anything rewritten because you changed as a person?

JS: Not really, because we just let a ho be a ho, and we usually keep things pretty much the way they were. We like to give each song its day in court, ya' know? There's a song called "I Want You" that was a demo on the last record, and that song didn't get its day in court on that demo. So, we re-recorded it with a little straighter head, and a little better spin on it—Just spruced it up and got it ready for the big time.

ME: You just mentioned how it was an adjustment dealing with success and notoriety. What surprised you most about how you reacted—and who you had become—when you look back?

JS: The duality of it is most surprising to me, having to make my peace with Josey and Joseph. Having to embrace my success and notoriety, along with embracing my family and friends. I didn't want to become an ego maniac, or let this monster-ize me at all, if you will. During this path of my life, I've had to make peace with Josey and Joseph, and I think I've finally come to a place where I'm really comfortable with both of 'em. I know that they're both me, and I think I've made my peace with that.

ME: That's a hard thing to do, though.

JS: Right, it takes a lot of soul searching, and a lot of… You know, I'm a very spiritual person, so it's a hard thing to do, but it's a wholesome thing for me. It cleanses my heart, and cleanses my mind, and keeps me real. A year ago to the day we got married, I met my wife, and that just totally changed my life. It put everything sort of in perspective for me. It revolutionized everything about me, because I don't just live for me now, I live for somebody else that makes me who I am. She makes me complete, and that's amazing. Through my spirituality, I found a way to make it all coincide, being a father, a husband, and being a rock star... And being a human being.

ME: I can't imagine 24/7 of going through, "Oh my God, you're that guy in Saliva!" You don't know if you're getting a real person, or somebody with an alterior motive.

JS: Sure, but the bottom line is, I've always wanted to be a rock

star. Since I was five-years-old, that's all I ever wanted to be. Willie Nelson told me one time, he said, "Son, I don't mind people asking me for my autograph. I'll get scared when they stop asking." The bottom line is, I *love* it. I love being able to go onstage every night, and go in the studio every year or two and do what is my *fire*, do what is my *ministry*—Do what is my Rembrandt or Monet, if you will, to show the world what I'm capable of. In one sentence, you made me the Godfather of rock 'n' roll, dude! [Laughing] I haven't lived it down, and hopefully will *never* live it down. I was famous, and you made me infamous.

ME: That's the grace of rock 'n' roll, and the saving grace to escape the boredom of life.
JS: Absolutely, and "escape" is the key word here. I understand that it's therapeutic for a band to talk about their problems in their lyrics, or in their songs, but I never had the desire to do that 'cause I'm not from that school. I'm from the Nikki Sixx school of drugs, cars, women and rock 'n' roll, and escaping that life we pray we won't end up living. I think, whether you're a rock star or a fan, you do escape with rock 'n' roll, and that's a better choice than choosing to *repeat* the dysfunction. The first song on the CD, "Rock & Roll Revolution," talks about that. It says, "*You hide and choke on all the issues of your time/You'll never save the world if all you do is whine/To tell the truth I think it's best you step aside/'Cause real rock 'n' roll ain't never gonna die.*"

ME: An interesting point is that the band was doing well and progressing, so why the decision to clean house when things were going okay?
JS: I think we just wanted to turn up the heat a little bit. We want nothing less than the whole world to know our music and enjoy what we do, and share a little piece of that escape. We signed on with Bill McGathy and his management team, and we switched booking agents to William Morris. It's the next level of vehicles to take you to *anyplace* you want to go—Hell, you can do anything from a Broadway show to write a book with these guys. I'm starting my acting career playing this seedy grocery store owner in a movie called *Hustlin' Slow*. It's a John Singleton film, it's gonna be hot.

ME: Does that go through your mind that you might be standing on a fine line of rocking the boat, working with a new team on a record that's a little more raw?
JS: We just don't think like that. We rely on the spirit of rock 'n' roll that is in us when the five of us get into a room creating music, and the spirit of rock 'n' roll when we play in front of our fans and see the absolute joy on their faces.

ME: *That's* really exciting, listening to these new songs and imagining that some of them are going to sound *good* live.
JS: Right, it's a record you can listen to and definitely imagine how kick ass it's going to be live. We're going to slowly introduce it as we go along. We're gonna play all the hits, and then, obviously, we're doing "Survival Of The Sickest." I wanna put "Revolution" in there for a cool-ass intro to the show. "No Hard Feelings" is another favorite of ours. I like "Fuck All Y'All," too.

ME: Why did I know you were going to say that? [Laughing] What stands out in your mind most about opening for Aerosmith and KISS on tour last summer, and how are you consciously applying it now that you're back out on the road?
JS: It was a great experience, man. I learned a lot from KISS, and I learned a lot from Aerosmith. I think sobriety is an important thing, for me, anyway. I'm not totally on a soapbox preaching sobriety or whatever—I still get down with the best of 'em—but Steven [Tyler, Aerosmith frontman] and the rest of the guys showed me that there's a time and place for everything. You gotta handle your business, and you gotta handle your shit. I think the best thing I learned from 'em was they don't take themselves too seriously, but they take their job *really* seriously. And they never made us feel like we were inferior, or anything like that. They praised us and nurtured us, and took us along for the ride and invited us to watch every night. They kept us involved, and after awhile, you realize that they're trying to teach you something, and I was definitely a humble student.

ME: You're going out on the road with Shinedown and Earshot. Did you pick up from Aerosmith and KISS that maybe you have a responsibility yourself to a newer band, to do the same thing?
JS: Sure, sure, absolutely. I think that we absolutely have a responsibility to the kids coming up behind us, to show 'em how to do this, and how to do it healthy and how to be the best they can possibly be.

ME: Over the course of the last few minutes of the conversation, you've used words like "healthy" and "sobriety." At the risk of being too personal, what's your story right now?
JS: I just cleaned my life up, not necessarily… Like I said, I still get down with the best of 'em, I just got the hard shit out of my system. I had to leave cocaine alone. I had to leave... You know, people, places and things alone that I didn't have no business messin' with. Nikki Sixx helped me through a lot of it. He's sort of been my "sponsor," if you will, and Steven Tyler, as well, has shown me a *healthy* way, and a wholesome way to get through this. Once you play in front of thirty thousand people, and you go back to your bus, musicians wanna keep going. They wanna *keep* that high, and that euphoria that you feel when you're up there. What you have to do is… Like I said, making peace with Josey and Joseph. Josey plays in front of thirty thousand people, but Joseph gets on the bus and sees that his wife is okay, puts his son to bed for the night, and maybe watches a movie and eats some popcorn. [Laughing] I've realized that the craziest shit, like going to the movies and going fishing, and going bowling or just hanging out with my buddies, is so much fun. And it's so much more fun not to be fucked up.

ME: Now that you've found peace with yourself, that means I can drink *all* of your beer when I see you on the road?
JS: [Laughing] Exactly! No, I'll have a beer with you.

ME: Will ya?
JS: Hell, yeah! •

Lit

BY PAUL GARGANO

PHOTOS BY ANNAMARIA DISANTO

The first time I was supposed to sit down and talk to Lit about their self-titled new release, it was on the set of their "Looks Like They Were Right" video shoot. In fact, I spent a healthy chunk of an afternoon in my office with Nathan Cox, the clip's director, looking for vintage rock and metal pinups and posters to wallpaper the video with. Wouldn't it figure? I'm not quite sure what the problem was that day, but I never made it to the video shoot. Take two was supposed to happen a few weeks later, the same day as the press conference announcing this summer's Warped Tour, and I ended up splitting my day between assorted computer crises, and far too many coast-to-coast phone calls. I got to the interview an hour late, which left us about ten minutes to exchange pleasantries, and decide we'd have to try again. This time, I agreed to drive south to Orange County to meet them in their Fullerton, CA, hometown. The band chose Heroes Bar & Grill as the locale, and we set a 2pm lunch. Door-to-door, the restaurant was located 34 miles from my office, which I left at 12:45. Seems like plenty of time, right? Don't count on it…

In typical Southern California fashion, traffic was somewhere between hell on earth, and a purgatorial nightmare of being stopped in four lanes of traffic, accelerating enough to get your hopes up, then stalling to a standstill once again. It took me three-and-a-half hours to get to Heroes. I'll help with the math—That's an average of ten miles-per-hour. Needless to say, I was all but bright-eyed when I sauntered in, where the band were more than a few drinks into lunch, and wondering just how many times they should have to get stood up by the same guy, regardless of how long they've known me. And me? Well, I was just wondering why this had to keep happening to a band I genuinely love, and not one whose names I couldn't even remember… So-Cal natives they are, they understood the traffic (or pretended to), I ordered, we ate, and then we crossed the alley to one of their favorite haunts, The Continental Room, and finally finished the interview—or semblances thereof—that had been more than a month in the making…

METAL EDGE: What, exactly, transpired with your old label, RCA?

JEREMY POPOFF: Basically, after the *Atomic* record, after we got back from the road and it was time to start on a new record, we were just really unhappy with where we were and the people we were in business with, and we really didn't feel passionate about giving them another record. So, basically, we just took a chance and went to them as gentlemen and asked them to let us go. Realistically, there really wasn't anyone there from when they signed us, so if we were going to start with a new label, we might as well start fresh. We were very lucky—They let us go free and clear, and as soon as we were free from that, we felt this major creative kick. We'd write a couple songs, record them, make some minor changes, and write some more. After a few months went by, we realized we were making the record, and didn't even realize it. About nine-tenths of the way through, we hooked up with Nitrus and DRT, and they were a really strong group of people. What they had to say was really great, and the deal they made us was great, it was really artist friendly.

ME: From an artistic perspective, is it deflating to put out an album as strong as *Atomic*, then have nothing happen with it? Especially after the success of *A Place In The Sun*.

A. JAY POPOFF: It's very frustrating, but it makes for some good songs, though. It's good to have some hard times, it gives you something else to write about. When it gets too comfortable, you're not as creative. At least that's the case with us.

JP: How do you sell a million-and-a-half records on one record, then, right off the heels of that… You can put out a blank CD, and at least 500,000 people should want to see what it is! But it is frustrating! You make a record, you feel like it's a great record, and people you trust are telling you it's a great record—At the end of the day, you've fulfilled your obligation as an artist. You head out on the road to do your thing, and you can't control what happens from there. We're not on the phone from the bus to Best Buy controlling if our albums are in the stores and on the end caps!

ME: Did that change your approach to this record?

JP: No, I think we were a lot more laid back on this record. That pressure you feel writing that follow-up record, that pressure was gone. And because we wrote most of the songs while not on a label, it was just a case of pleasing ourselves and not giving a shit—Which is basically how we wrote *A Place In The Sun*, too. That record was written before RCA. It wasn't until the recording that there was an A&R guy there in the studio.

ME: Did all the goings-on business-wise affect you creatively?

JP: All those transitions seemed to happen pretty smoothly. I don't think there was ever a time we were disrupted creatively by it—If anything, it fed the creativity. What was going on in the business side of things was so positive, it gave us fuel in a good way—We felt like we had a shot, and were with people that were as fired up as we were, so we were just anxious to make it happen. I never felt frustrated at all, it was just a real easy process.

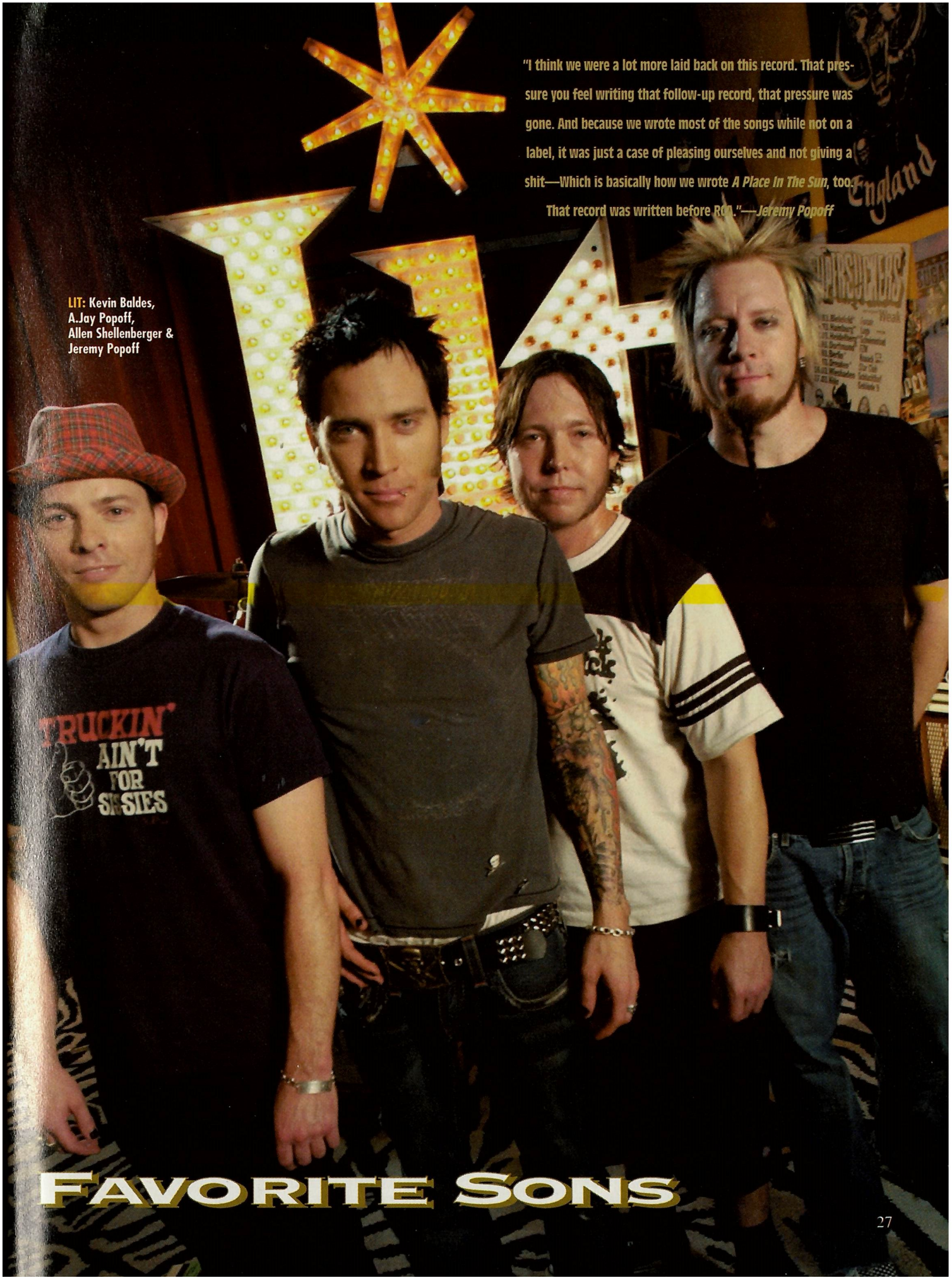
ME: There definitely seems to be an advantage to being on an indie label—You're not pressured to sell amazing numbers straight out of the box in fear of having your budget pulled. You can actually pace the album with an indie.

AJP: A major label, too… If you're on RCA right now, and your album's coming out heading into August, they've got three other bands they've got to try and get onto *Leno*, as well. In between *A Place In The Sun* and *Atomic*, we had down time for the holidays and we did Leno the week before Christmas, and we did a cover song by The Kinks, "Father Christmas." Meanwhile, RCA was trying to work three bands, and they were just dumbfounded—"How did you get on Leno? You don't even have an album, and aren't playing your own song!" But we hired our own publicist! Major label publicity is just like a major label promotion department, which is just like every other department—You only get a certain window, and that's it. Most bands don't realize that till it's too late. As soon as we started to smell that, we got our own guy.

ME: *Atomic*, artistically, seemed to have a flair to it that was really unique. It was more than just songs, it was an album with a cohesive feel, and almost transported you to another era—It was like it bridged the gap between all the classic sounds, like lounge and surf-rock, and melded them all with modern rock.

JP: We felt like it did, too. At the end of *Atomic*, we felt like we beat *A Place In The Sun*, and at the end of this

MORE



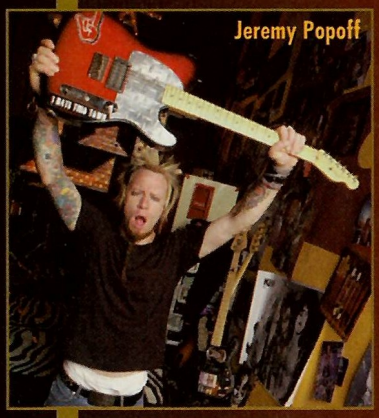
"I think we were a lot more laid back on this record. That pressure you feel writing that follow-up record, that pressure was gone. And because we wrote most of the songs while not on a label, it was just a case of pleasing ourselves and not giving a shit—Which is basically how we wrote *A Place In The Sun*, too. That record was written before RCA."—*Jeremy Popoff*

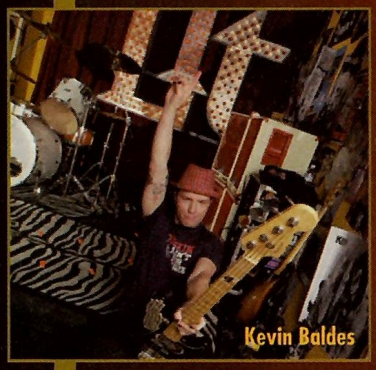
LIT: Kevin Baldes, A.Jay Popoff, Allen Shellenberger & Jeremy Popoff

FAVORITE SONS

Lit CONTINUED

A.Jay Popoff


Jeremy Popoff


Kevin Baldes

album, we felt like we beat *Atomic*…

ME: This album seems more about the songs.

JP: It's definitely more scattered, I know what you're saying. But, at the same time, we sequenced it like we were putting together a set, and it still has that feel to it. Plus, this album was written over a longer period of time, so it didn't have as much continuity.

KEVIN BALDES: *Atomic* was more of a snapshot, if you will, and this was more of a photo album.

JP: It was a snapshot of a window of time that happened after a shitload of success, and before we were ready for round two. Boom, here it is. This record, we had a lot of time to live with and write.

ME: There's an interesting cover on this album—The Cure's "Pictures Of You."

AJP: We knew we wanted to put a cover on the record, because we'd never done it before and we thought it would be cool to do. So each guy was going to bring in like three of his favorite ideas, we'd learn 'em, and record the top ones—But we never really got that far. These guys were really stoked about "Pictures Of You," even though I wasn't, at first. It was one of those things that we just started recording, for the hell of it, and as it started to come together, it started to sound pretty cool and we got stoked about it. It made the record because of the way it came out, not because it was a cover, or because it was The Cure. It fit with the record…

KB: We actually covered that song back in '92 or something.

JP: We rewrote it, as an acoustic song, for some show, but never played it, and it's always stayed in the back of my mind. It's a great song.

ME: If each of you came to the table with three songs, that's 12 total—You've got a cover record.

KB: That was actually something we talked about—Doing an album of covers from bands people haven't really heard of.

JP: Bands that had great songs that never really saw the light of day—Similar to what Nirvana did with *Unplugged*, Metallica with *Garage Days*, or what Offspring did when they covered that AFI song before anyone really knew who AFI was.

ME: What were some of the bands you'd be interested in for an album like that?

JP: A couple of Lefty covers, this band The Ex-Idols, they were an Orange County punk band in the early-'90s, Liars Inc. was a rad band…

AJP: The Glory Tones…

ME: What were some of the other covers that were considered besides "Pictures Of You"? Or was that always the song?

AJP: There was an Elvis Costello song called "All The Rage" that I really, really wanted to record and close the album with, because I thought lyrically, and subject matter, and the whole vibe of the song, it sort of completed the whole vibe of the album—In my head, the small little world I live in! [Laughing]

KB: I wanted to do "Let's Go," by The Cars. I think that would be a rad song for us to do… Next album!

JP: I wanted to do "My Sharona." If Lit was around back when that came out—what, '79-'80?—I think that's what we would have sounded like. That was everyone's favorite song when it came out.

ME: I grew up in a household where I was surrounded by the oldies, musically. I'm sure that's got a bearing on what I hear listening to certain bands, and I can't help but hear a bit of The Beach Boys in some of your material, melodically. Do you have a lot of influences outside the obvious rock influences?

AJP: There are all these different layers to Lit—There's like the history and the reason why we do what we do, then there are our musical influences, then there are our surrounding influences—We're from Southern California and we grew up relatively safe, happy and middle class, beautiful weather and women everywhere… Those are all influences. Then, growing up and having multiple generations of influences, from '70s classic rock and pop, to '80s metal, to grunge, to whatever you want to call it—It's a book of chapters, things that have influenced our music. We just try and be open-minded to good songwriting, we've never been cliquey with our tastes. We all go through different kicks, too—I'm the guy who has a favorite song, so I go and buy the CD, then I listen to the same song over-and-over again, till I'm sick of it, then I listen to the whole record. Then I have records that I'll throw into circulation that I haven't listened to for seven years, and they'll live in my player for three weeks. It's nice to have a diverse collection, depending on your mood.

KB: If I know I'm going to be home all day, I'll put Billy Joel, to Supersuckers, to old [Judas] Priest, and Korn and newer metal into my changer—We've got four guys in one band that do the same thing. We've got everything from music that your chick will listen to, to hardcore shot, to anything!

ME: Do you think that gets lost on fans today?

AJP: I think the stuff we grew up listening to, these bands had a lot of diverse influences, like we did. I always wanted to know what the bands we were listening to were into to broaden my tastes. Like when Nirvana was around, it seemed like Kurt Cobain made it his mission to turn people on to all the bands he was into, and it was like he gave those bands careers, bands like Mudhoney. There are songs now, written by bands who have sold a million records, and I can tell you the first record they bought—It came out six years ago, they've probably got eight more CDs in their collection, and they're all from bands that are going to be playing the Warped tour this year. It's cool for a few minutes, but it's so one-dimensional. I'd rather write a record where… I don't care if you don't go, "Wow, these guys have so many influences," but I at least don't want you to be able to pinpoint it to three.

ME: Do you think that makes it harder in today's commercial market?

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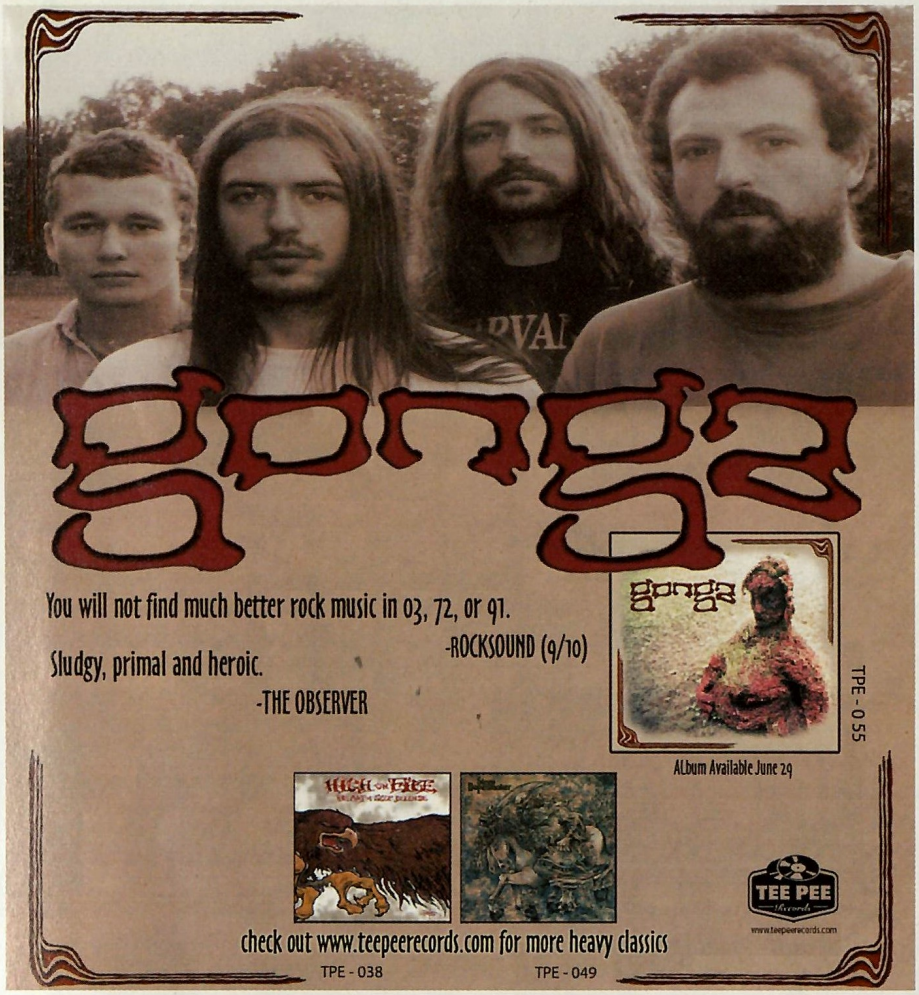

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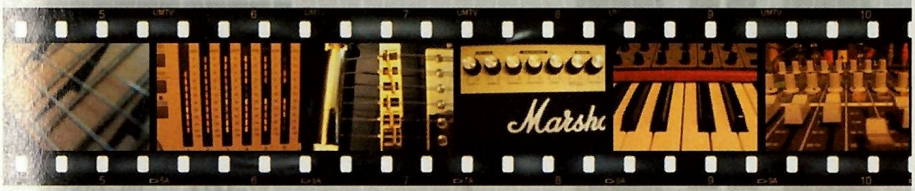

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Lit CONTINUED

AJP: It's hard to say, because our influences stem from as early as Elvis Costello and the Beachie Boys—[laughing] that sums it all up right there, "The Beachie Boys," it's like the Bee-Gees, Beach Boys and Beastie Boys! [laughing]—and we're influenced by good songwriters that just came out five years ago. It's not like we're stuck in the past…

JP: I was influenced a lot this year by that Brand New album, it's amazing songwriting. I listened to that album for six months, and that broadened my mind a lot in that time.

AJP: It opens up more opportunities, I don't think it's limiting—I think it's

more limiting for bands that try and follow too close to the trends and sound too 'today'—By the time they get there, it's yesterday. I think you have to be more true to yourselves, and more true to your own influences, otherwise you're faking.

JP: Lit were never following any trends, and were never flavor of the month…

AJP: Until we *were* flavor of the month! [Laughing]

JP: When "My Worst Enemy" came out, we were battling for airtime with Korn, Limp Bizkit, Creed, stuff like that. Every major label passed on Lit because A&R guys didn't hear singles, the whole typical story. Now we get questions like, "How do you guys feel about all these bands ripping you off?" Even now, I don't think we ever were flavor of the month, we're just a rock band—When you have a huge hit on any format, you become the flavor for that format, but by then it's out of your hands, then it's someone else's baby.

ME: Do you find yourselves chasing that, though?

AJP: Not really. I think, maybe, we tried that for a fucking second, to wrote another song like that, but then we looked at each other and were like, "What's the point?" When we wrote that one, we didn't realize we were doing it, and it's nearly impossible to… I mean, Nickelback's pretty good at ripping themselves off and writing the same song over and over, but we can't do it. Our minds were already somewhere else, and we were already moving on… And that's nothing against Nickelback, I think they're a great band, and their songs are great

JP: They're good at what they do, and they work their asses off…

AJP: Everclear are like that, too, and I'm an Everclear fan. It's like they have a formula, and they stick to it.

JP: Nickelback did every fucking radio show we did, in like 2000-2001, and they were always second or third on the side stage, in an RV, roughing it. We opened up for KISS in Vancouver, and they were on the bill, too, and they let us use all their gear so that we wouldn't have to rent gear, and they had the shittiest gear in history!

KB: And we had the shittiest gear in history that night! [Laughing]

JP: But it just goes to show you, that band worked their asses off for a long time… And I bet you they have pretty nice gear now!

ME: They have nice gear, and you guys have a restaurant opening, right?

JP: The restaurant is probably going to open in July, it's called the Slidebar Café. It's a rock 'n' roll theme. Orange County has been such a hotbed for music—Not just now, but for years! People don't realize it, but The Righteous Brothers are from here, Dick Dale, Mike Ness [Social Distortion] is from Fullerton, Jeff Buckley… Fender Guitars started in the parking lot of where our restaurant is—Leo Fender *started* in that lot! His first shop was a radio repair shop right near here, and then his first plant was in the parking lot where our restaurant is going to be. There's just so much history, and we want to do something similar to a Hard Rock, but with a lot more hometown feel. We'll have a stage where bands can play, and it'll be touring band friendly, so that when our friends roll through town and are playing the House Of Blues or The Pond, they can come by afterwards and bring all their friends, there will be bus parking, free drinks, free food…

ME: Have any of you worked at restaurants before? Or are you just investors?

AJP: Little Caesars pizza—I think we all have!

JP: Investors, and also down there everyday designing the place and working on all the concepts and everything. Our partner, Sean, he owns this place [The Continental Room], and it's probably the most happening bar in Orange County, so he's got the experience of running it day to day. It's definitely going to be a lot of trial and error, and a lot of hard work, but it will be a fun place to be. This town is totally booming, and we love the town and all own houses here, so it'll be a great place to come home to and hang out. It'll be like Cheers, in Fullerton. There will finally be a place where we can get as fucked up as we want and, no matter what happens, we can't get kicked out!

ME: How long has this been in the making?

JP: We started building in November… It's a lot of work—There's all this crazy shit that you'd never even think about! Stuff that's got to get built underground, like grease traps. They told me to come down and check it out, because they were going to be putting the grease traps in, and I thought, "How exciting could this be?" I get down there, and it looked like we were building a pool in the patio, I could have buried my car in the hole! But apparently you need some big receptacle for the grease—The truck comes, they stick a hose in, and they suck out all the grease…

KB: Do they keep it heated up all the time so that it's liquid? Doesn't grease harden?

JP: Fucked if I know… The day I open a company that starts sucking grease out of holes, I'll worry about melting it first. Then I'll let you know!

KB: Yeah? Well, I'll be the guy that thinks of all the questions like, "How do you keep the grease from hardening?" And I'll have more money than everybody!

ME: Did you find that everything with the restaurant is completely foreign to you, or is there stuff that you can apply from the music industry?

JP: A lot of it is, but, ultimately, where we come in is, our experience in entertaining people…

ME: So you've got to use your connections to track down a picture of Mike Ness?

JP: Actually, Mike Ness gave us the jacket he wore on the back of *Somewhere Between Heaven And Hell*, and Adrian [Young] from No Doubt gave us the drum set from the last tour, that lights up. We'll have that hanging from the ceiling, then we've got a lot of plaques, we got stuff from Offspring, pretty much everyone we know has given us something. It'll be really cool. We've also got an '80s arcade, The Reagan Years, that's attached to it, and open now—You can play Ms. Pac Man till the cows come home!

ME: Really? That's dangerous—I chose my car wash because they've got Ms. Pac Man in it…

JP: Well, in your case, we'll give you a bunch of tokens, and you can stay there till the traffic clears up! •

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FINGER 11

THE "ONE THING" THEY'VE BEEN WAITING FOR

By Paul Gargano

METAL EDGE: You guys are a fascinating story to me, because you're kind of an anomaly in the music industry these days—You've got three albums, without a massive, massive hit. Most bands don't get that opportunity. That's a testament to both you, and Wind-Up records, for sticking with you.

RICK JACKETT: Oh, I agree one-hundred percent. They kept us on their roster when most labels would have dropped us. They just believed in us—When we would be frustrating to work with, and we

In a lot of ways, Finger 11 are the quintessential rock band. With three albums to their credit, they've amassed an impressive depth of material, and have toured with the likes of Ozzy Osbourne, Drowning Pool, and currently Nickelback. In between such tours—at one time or another since the 1997 release of their debut *Tip*—they've manage to share stages with a list of bands that reads like a venerable who's who in the modern rock machine. The amazing thing is, they've done it all, until now, without the help of a high-profile single. But "One Thing" has changed all that, as the Burlington, Ontario, five-piece can now be identified with a track that is as memorable as the band's high energy live performances. How ironic, then, that the smash single is a ballad—A surprise when you take the intensity of the band's live performance into account, but not when you take a closer listen to their albums, whether it be *Tip*, follow-up *The Greyest Of Blue Skies* in 2000, or their year-old, self-titled breakthrough. The one thing that binds them all—from the most frenzied, adrenalized cuts, to the more subdued, emotional jettisons—is a songwriting savvy that begs to be recognized. And finally is.

On the last night of this spring's Sno-Core tour, *Metal Edge* caught up with Finger 11—frontman Scott Anderson, guitarists Rick Jackett and James Black, bassist Sean Anderson and drummer Rich Beddoe—amidst a flurry of end-of-tour activity: In addition to saying their farewells to the bands they've spent the past six weeks on the road with, they were also making an appearance on *Jimmy Kimmel Live*, where less than an hour after their final Sno-Core performance, they would perform "One Thing" before a live studio audience. We sat down with Anderson and Jackett to get the inside story…

Photo By Annamaria DiSanto

FINGER 11:
Sean Anderson,
Scott Anderson,
James Black,
Rich Beddoe &
Rick Jackett

wanted to do it a certain way and didn't want to change, they never got mad at us. It's a really good relationship, and they always just let us be the band that we wanted to be in. Now it has paid off for everybody. It's funny, there's a lot of bands on Wind-up that have sold a lot more records than us, but I think with our band, there are a lot of people that have like six years of their lives into this, and trying to help break us. There are a lot of people that have worked really hard to help us get to where we are right now, and everyone's sharing that success.

SCOTT ANDERSON: Yeah. I think the band's had pretty strong convictions behind every album we've put out, I don't think we had any game plan beyond trying to make a good record. But then here's our label, and they've had to be patient with us for years and years to get anybody to notice us outside of our own little world. I think we owe the label a lot for that, for sticking by us, because they really have. I think a lot of labels, if a year goes by and nobody cares, then boom, they're gone. It's just not the case with Wind-Up and us. I mean, there's no way to tell who's going to like what you are doing, and who's not, but I do think the best thing to do is not skew towards anything that happens to be cool or hip—You're going to miss that curve anyway if you start thinking that way. This band's gotten to the point where we're almost thirty, so we want to just have better lives. We're not going to listen to anyone and make the stuff that we don't like, only to all of a sudden have more people listening... I mean, there's a lot of really great music that gets looked over. So for us to get this kind of attention, I think it's a blessing, and we've been pretty lucky for that.

ME: You really haven't strayed from the sound of your first album. Was there ever any pressure to maybe do things a bit differently?

SA: If there was pressure, it was kept from me, or I just didn't bother listening. We just tried to improve on the records that we'd done. Once we finished a record, a

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FINGER 11

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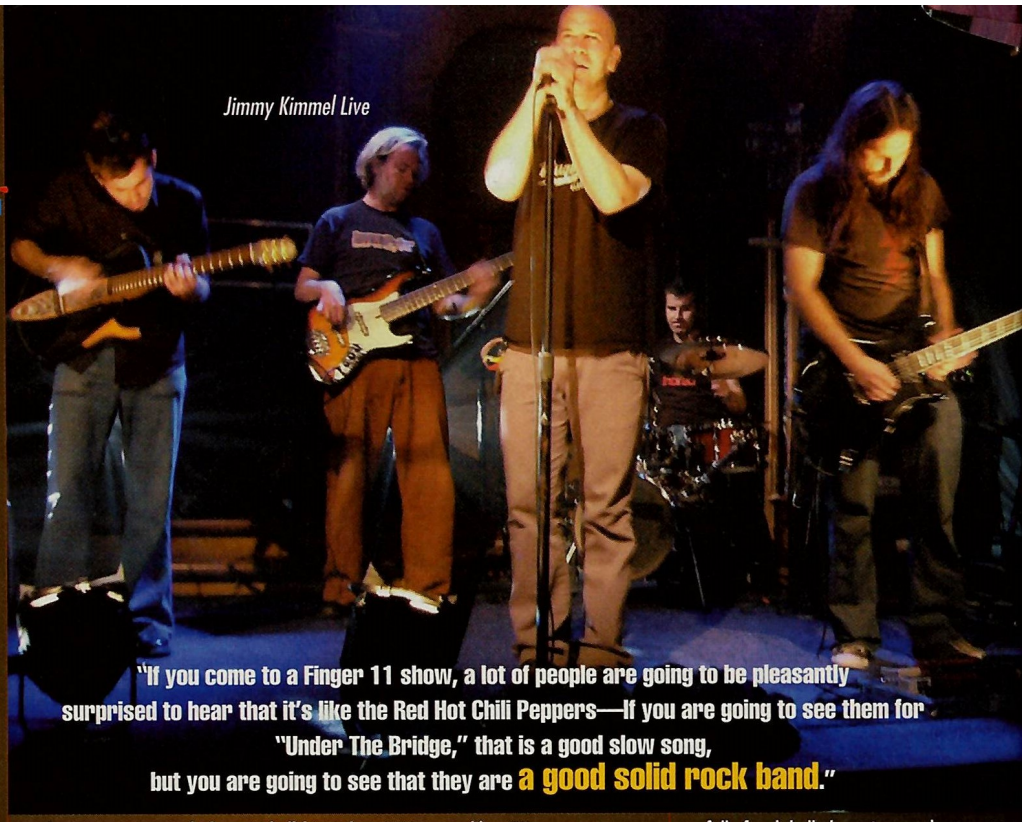

Jimmy Kimmel Live

Photo By Paul Gargano

"If you come to a Finger 11 show, a lot of people are going to be pleasantly surprised to hear that it's like the Red Hot Chili Peppers—If you are going to see them for "Under The Bridge," that is a good slow song, but you are going to see that they are a good solid rock band."

month would go by and we would think about the progress of certain aspects, but there were conscious choices to not be so critical, and not to worry about some sort of perception or some sort of sonic prestige qualities. We wanted the album to sell good, but we wanted to make a more rock sounding record without over-thinking it, because I think that's a real deadly trap in the studio. I just think we got better at getting what we could out of the studio from ourselves. It took three albums to do that, but I think the band came away very happy when it came to just going in the studio for two months and getting it done and not second-guessing any of the ideas shown there, and just having fun. If you can see it like that and don't get carried away and don't get too burned out over decisions that we made, then you come away feeling pretty good. I think we used to have a lot of rules—You couldn't drink too much, you had to keep focused. We kind of policed ourselves like three or four years ago, then we just threw the rules away this time. This lifestyle, this whole band thing, is never going to shut off—This has become our life, so let's try to enjoy it. Then, all of a sudden, we went ahead and made a record that we really like.

ME: It almost sounds as if you relaxed a bit more this time.
SA: Yeah, I think so. I mean, as far as the musical ideals, when we got excited about something, no matter what anyone else said about the idea, that was just ground for us to stick to our guns—I guess we've been used to fighting, as far as ideas go. There was nobody kind of standing over us or anything, the label just wanted to know what the music was turning out to be, and all we got were encouraging phone calls through the recording process, and that just made everybody that much happier. This is probably how it was meant to be done, not, "Man, Linkin Park's record is coming out, why don't you put more fucking DJ bullshit in there?" We were like, "Wow, everyone around us has conviction!" That was just fucking great.
RJ: And we really didn't have a real schedule—It was like it was put together when we would start to jam, then we would just jam for hours. It was so relaxed that we just started to let ideas flow, and the songs were starting to come out different. It was fun, it was a great time, and we'd hand it to Scott for melody and lyrics, and there you go. It was pretty cool.

ME: The patience appears to be paying off—You're currently enjoying the biggest single of your career with "One Thing," and it looks like you're en route to your first gold record.
SA: It's crazy! I don't know, maybe I'm extremely naïve, I'm not sure, but you have this attitude where you make this new record and you kind of want to make everybody hear every single song on the entire record, because you feel it's worthy of everyone's attention. Not out of arrogance, but because you want to share what you've done with people. But there's a certain idea that goes through everyone's head about certain songs, and you have no fucking clue why—It started pretty early when we played demos to our friends, and people thought these new ideas were pretty good, but that song in particular was something they really wanted to hear a second time right after it was done. I don't know exactly what gives us the incentive of making these tunes, but when it kind of surpasses anything you've ever done, it's kind of scary. You get like a disproportionate reaction to a song when you play it live—I guess I'm grateful, but I'm really just blown away by it.

ME: "One Thing" is a ballad—Do you feel like it misrepresents you as a band?
JB: I suppose…
RJ: Yes, and no. We all listen to mellow music, but if you come to a Finger 11 show, a lot of people are going to be pleasantly surprised to hear that it's like the Red Hot Chili Peppers—If you are going to see them for "Under The Bridge," that is a good slow song, but you are going to see that they are a good solid rock band.

ME: Is it a bit of a case of, "It's about fucking time people starting noticing us!" [Laughing]
SA: I don't think it's a big deal. If you've got people who feel like we're a band full of rock ballads, we've got three albums to prove you wrong. We've got that attitude where we're our own testament, you know? We haven't ignored the softer, more emotional side of music—Personally, I gravitate more to that stuff now more than ever. To be misunderstood or to be misrepresented, nowadays, means that somebody has only heard one or two songs. Ideally, I would like to sit down with everybody and go through our records and pick out what's good and bad about them. That would be the perfect representation, but that's not realistic—Being known, versus being misrepresented, versus being unknown? I don't know! Again, I can't find the will to care! Here's the problem—If you're in a band for longer than six months, it becomes your own little sort of womb. Nothing else has a real affect on the little juvenile world that you created with your five buddies. It just means we get a little more attention nowadays, probably more support from our label, and we get to make another record. That's what it means.
RJ: I feel like we've worked for it, but it's hard to say what's due. There are times, for sure, when things looked up, and we thought we would have this success—Then, when you don't, all you can do is say, "Okay,

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FINGER 11

CONTINUED

let's just try again..." It's hard to breakthrough. Millions and millions of musicians are trying to do it, so when it does happen, it's even nicer still that we didn't have to give up any of our integrity. For this record, it's particularly nice, because with the first two records it didn't look like many people cared too much. The hardcore fan base was behind us when this album came out, but we were sort of worried that they were going to send us back to make another record right away, because it didn't take off immediately. When "One Thing" got released, it brought us to life, and really brought the band and the record to a level that we have never been. Right now is the biggest we have been, and it feels amazing.

ME: I really appreciate the dynamics of Finger 11. I like that "One Thing" is one of the best ballads I've heard in a long time, yet, as far as intensity goes, you'll hold your own with anyone in a live setting.

SA: There is something to be said for reaching into dynamics from time to time. I mean, everybody's using music for different things. If you've got to 45-minute record that makes you want to go out and crack skulls, then that's useful for someone, it really is. As far as we go, I think we're just bigger musically than that, we just get bored. If we could document some really sad, heavy ideas in three or four measures, then good, that idea's gone real fast. So we decide to run all over the place—If that means slow down occasionally, then that's what it means.

ME: Watching you go from tearing up the stage at Sno-Core, to performing unplugged on *Jimmy Kimmel Live* less than an hour later, was something else. Was that a tough transition for you?

RJ: That was weird. That was a pretty small stage, but we've played under all conditions—We've even played in clubs that had stages *smaller* than the *Kimmel* stage. Even if we had the biggest stage in the world for that show, we wouldn't really use it—"One Thing" is a pretty mellow song. I would much rather perform live than for a TV audience, though, because I was always excited to see bands play live, and I love playing live. On something like *Jimmy Kimmel*, the studio audience is looking at you like, "Huh?" I would love to do more of the rock 'n' roll stuff on TV, that would really freak people out!

SA: It wasn't bad, because there wasn't a second to think about anything, that's for sure! TV is a really strange world for a rock band, you've got to create your own little vibe. We rely on the audience to do that for us, and we can feed off that all night. It's a different thing on TV, there's a lot to learn about that world. The problem was, when we did *Jay Leno*, I had to set in the dressing room for about three hours and that completely set me off. I tried to read and tried not to think about things, but it didn't work. When it came to *Kimmel* and that show in L.A., I just had to be a rock star, full-on, for 24 hours. That was a lot easier to do—My brain wasn't even on, all I had to do was sing. Maybe that's the point of being in a band—If you just cut out all that administrative bullshit… On a good day, that's hard to do, but we did it that day, and I think that was a nice rock 'n' roll blur of a day. I enjoyed that.

ME: Personally, I wasn't a big fan of the Sno-Core package this winter—I definitely thought you were the highlight.

RJ: It was a weird tour—It didn't look good on paper, and it didn't really make sense to me, but the shows were pretty awesome. Every show was sold-out, if not close to it. There was a really excited young crowd, it was terrific, a really good tour for the band.

ME: You guys have a loyal following of your own, but do you feel like you appealed to a new audience with Sno-Core?

RJ: Yeah, we definitely hit a new fan base—We saw a lot of younger fans at the show, a lot of younger girls. I think it's great, because the music can be heard by a different audience. A lot of younger audiences listen to music that could be cheesy and could be sappy, so, hopefully, rock 'n' roll is

Photo By Paul Gargano

Finger 11 with Jimmy Kimmel

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STATIC-X

Inside Beneath, Between, Beyond

The Band Take

BY STATIC-X FRONTMAN WAYNE STATIC, GUITARIST TRIPP EISEN

Beneath, Between, Beyond... This is the first sort of retrospective of our career—It seems like a very short time ago when *Metal Edge* ran the very first photo of Static-X, taken by a then-long-haired Paul Gargano in New York City. That must have been late in 1998, before our debut, *Wisconsin Death Trip*, came out, and here we are now—Many thanks to all our loyal fans.

So how did this compilation CD come to be? It seems like we hear from fans all the time inquiring about songs that appeared on some soundtrack for some old movie. Everyone wants to know where they can find these songs that they've heard of from friends and other fans. Many of the CDs these songs appeared on are out of print now, making it impossible to find some of these tracks, and it was those very inquiries from fans that initially spawned the idea for a rarities release—But we wanted to take it a step further and really give the hardcore fans even more than just some hard-to-find recordings. We thought it would be interesting for them to hear some demos, as well. When we prepare to record an album, we always demo everything first in our rehearsal studio in downtown Los Angeles (the same studio where *Machine* was recorded). These demos will give all of you an idea of how a song evolves from its demo form, to the finished recording you hear on one of our albums. We've also included some new and old recordings that had never been heard before. So lets get to the songs...

PHOTO BY VANESSA VILLALBA

Us Track-By-Track

& BASSIST TONY CAMPOS

"BREATHE"
"DELIVER ME"

WAYNE STATIC: The first two tracks, "Breathe" (previously unreleased) and "Deliver Me" (from the *Texas Chainsaw Massacre* soundtrack), were recorded during the *Shadow Zone* sessions in 2003. Although "Breathe" was actually written for *Machine*, the song didn't seem to fit with the rest of the material, so we decided not to record it at that time. I always kept the song in my mind and I knew it would surface again when the time was right. "Deliver Me" was the first song we recorded with Josh Freese playing drums. When we started jamming the song with Josh in the studio there was immediate chemistry and we knew the *Shadow Zone* sessions would be magical for us.

TRIPP EISEN: *Shadow Zone* is the first Static-X album where I had the opportunity to collaborate with the band. "Deliver Me" came from a demo I did that Wayne was into. "Breathe" was a song that was done that we all threw ideas into to make the finished version. I was fighting to get "Breathe" onto the *Shadow Zone* album because I liked the song so much. "Deliver Me" was a song that I thought would be well-suited for a soundtrack, and that's where that song ended up, on *Texas Chainsaw Massacre*.

TONY CAMPOS: "Breathe," for some reason, reminded me of a Prong song and, every time I hear that song, I hear [Prong, frontman] Tommy Victor's vocals in there. It would have been cool to have Tommy come in and do some vocals on this track but, for some reason, no one took me seriously. "Deliver Me" is one of my favorite songs from the *Shadow Zone* sessions—It was on my list to make the record, but I agreed that it was strong enough to stand on its own on a soundtrack, so I conceded.

"ANYTHING BUT THIS"

WAYNE: "Anything But This" (from the *Evil Dead* soundtrack) could be the heaviest, most brutal thing we've ever put down on tape. It was recorded during the *Machine* sessions just before Christmas of 2000. I remember while I was tracking vocals in our unheated rehearsal space, the microphone kept getting wet from the steam com-

MORE

STATIC-X:
Tripp Eisen,
Wayne Static,
Tony Campos
& Nick Oshiro

STATIC-X CONTINUED

ing out of my mouth. I lost my voice while screaming my balls off on this song. Lucky for me, it was the last day of recording before we took a holiday break.
TONY: This song's pretty brutal. Lots of double-kick and screaming. Then, just when you think it's gonna get even more intense, it goes into this weird, clean guitar thing that you just don't expect. This is the only song where I actually get to "sing" the whole chorus, with what Wayne likes to refer to as my "old lady on fire" vocals.

"S.O.M."
"DOWN"
"HEAD"
"SO REAL"

WAYNE: "S.O.M.," "Down," "Head" and "So Real" were recorded during the *Wisconsin Death Trip* sessions in 1998. Man, we had a lot of songs to choose from back then. We recorded a total of 16 songs for our first album, and we probably had at least 25 to choose from. We decided to put only 12 tracks on *Death Trip*, and keep the other four for future use. "S.O.M." (from MTV's *Return Of The Rock* album) stands for "Symptoms Of Mercy," and has been one of my favorites because of the heavy guitar riffing inspired by the band Crowbar. We got the idea for "Down" (from the *Push It* EP) after we heard a track on the *Spawn* soundtrack that Slayer did in collaboration with Atari Teenage Riot. It's a killer mixture of drum-and-bass style with pure metal shredding. "Head" is a very early Static-X song, which was on our first six-song demo that also contained "Push It," "I'm With Stupid," "Love Dump," "I Am" and "Sweat Of The Bud." I did a remix of "Head" which appeared on an ECW soundtrack, but this studio version has never been released. "So Real" (from the *Scream 3* soundtrack) is a very experimental song for us. We were very much into the rave scene at that time, and Koichi (our original guitarist) and I had a great time programming this thing.
TONY: "S.O.M." is one of my favorite songs from that era—So simple, but just so heavy and moody. That was one of the first songs I got to do my Kreator screams on, and run a distorted bass tone for the whole song. "Down" is one of those intense pit songs that I love playing—Start's out slow, and then it's like, "Psyche!" and it just kicks your ass. "Head" was in our set for a long time and went through a few different arrangement changes 'til we figured out it sounded too much like that White Zombie song, but when we went into the studio, we decided to track it anyway. I had nothing to do with "So Real" untill the end of the song, where the guys where like, "Hey, play something here…"

"CRASH"

TONY: I think I was on the bus playing video games while driving from Seattle to San Fran when Wayne and Koichi did this…
WAYNE: "Crash" is not completely a Static-X song, but myself and Koichi were very involved in it, so I decided it should be included on *Beneath, Between, Beyond*. The song originally appeared on Mephisto Odyssey's album *The Deep Red Connection*, and we did a music video for it, which can be found on the DVD *Batman Beyond*. We first met the guys in Mephisto Odyssey when we were looking for someone to do some dance remixes for us—They invited us to work on a song with them and we ended up recording at their studio in San Francisco on a day off during the OZZfest '99 tour.

"PUSH IT (JB's Death Trance Mix)"

WAYNE: "JB's Death Trance" remix of "Push It" is awesome. JB (John Bechdel) was playing keyboards for Fear Factory at the time when were doing extensive touring with them, and he put this mix together for fun on his sampler during OZZfest '99, and we really liked it. It was first released on our "Push It" EP, which also included "Bled For Days" live, and "Down."

"I'M WITH STUPID (Paul Barker Mix)"

WAYNE: We have been big fans of Ministry for a long time. I met Paul Barker (of Ministry) in New York at some point during our travels. I asked him if he would be interested in doing a remix of "I'm With Stupid" for us, and it ended up sounding like a cool mix of Static-X and Ministry—Very cool. This version of the song has never been released officially, but was included on a free CD sampler that Warner Bros put out a few years ago.

"BURNING INSIDE"

WAYNE: Continuing on the "fans of Ministry" theme, during OZZfest '99 we had a day off in Chicago and decided to record Ministry's "Burning Inside." We invited Burton [C. Bell] from Fear Factory to sing with us. Burton has one of the greatest voices in metal, so much stronger than mine. While we were mixing the song, I had to keep turning up the bass on my vocal tracks to try to match Burton's girth! This recording appeared on *The Crow 3* soundtrack.
TONY: I love this song. "Burning Inside," along with "Thieves," was my introduction to Ministry, so getting to do this song was killer. If that wasn't enough, we got Burton to come in and do vocals on the damn thing. His voice is massive.
BURTON C. BELL: The summer of 1999 was a scorcher. Fear Factory was headlining the second stage at OZZfest, and Static-X were also on the bill. The tour was hellishly hot, demonically fun, and I got to know the guys in Static-X very well! We all had similar taste in musical likes and dislikes, and one of the likes was Ministry. When I was asked to participate on the track "Burning Inside," I was extremely thrilled. I was going to work with a band that I truly respected, recording one of my all-time favorite songs. The recording session was definitely one of the biggest highlights of that scorching summer. Wayne, and the guys, were so nice, and hilarious in the studio. At one point, Wayne got online as we tried to figure out what the hell the lyrics were. I think we came fairly close... At least no one made a stink about it. It was a distinct honor to par-

ticipate in the history of a great band.

TRIPP: I got to play this song live with the band on the *Machine* tour. We would have various members of the other bands on the tour come up and do a guest spot. This song represents a piece of this band's roots—Bloody roots.

"BEHIND THE WALL OF SLEEP"

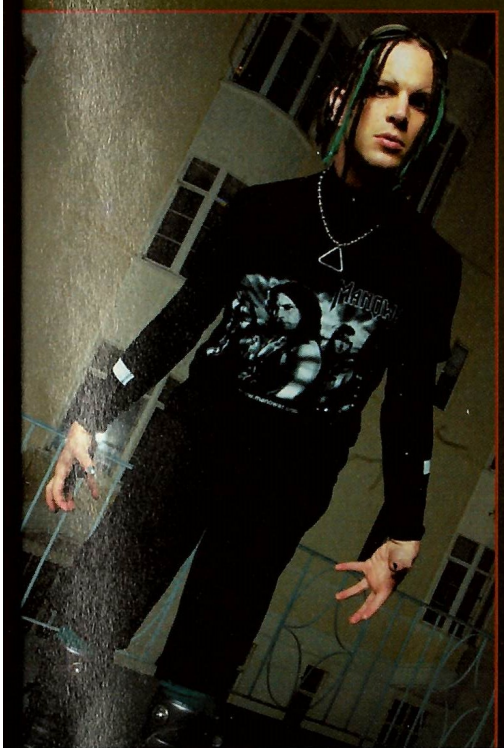
WAYNE: "Behind The Wall Of Sleep" was recorded for the *Nativity In Black 2* album, a tribute to Black Sabbath. We were honored to be invited to participate in the project and really tried to make this Sabbath song our own. We went back to Chicago on a day off and put down the tracks. Much of the guitar and bass sounds were achieved by playing through a little cigarette box amplifier, the kind you can buy at Guitar Center for almost nothing. We didn't have a wah wah pedal at the time, so to achieve the wah sound we had our long-time live sound engineer Bruce Reiter hold the little amp up to his mouth while he opened and closed it!

TONY: Geezer Butler is God. I spent the whole time trying to remember that bass solo but, halfway through it, I just gave up and played whatever. I played the solo plugged into a little cigarette box amp. The nastiest tone I've ever heard. It was perfect.

"GIMME GIMME SHOCK TREATMENT"

WAYNE: "Gimme Gimme Shock Treatment" was originally recorded for The Ramones tribute album that came out last year. We recorded this in 2002, in Los Angeles, during time off between one of the many *Machine* tours. Ultimately, we got bumped off the tribute album because they had too many songs. The only other place this song was used was on the Japanese import version of *Shadow Zone.* This is the last Static-X recording that Ken Jay played on, and the first recording that Tripp played on.

TRIPP: I was excited at the prospect of Static-X being included on the Ramones tribute album, so I picked out one of my favorite Ramones songs that I thought would be appropriate for Static-X. I'm the biggest Ramones fan in the band. I had demo'd out sort of a power metal version of the song, and Wayne added the programming. I always thought it is a good idea to first collaborate on covers to integrate someone into a band, much like Jason Newstead's first recordings with Metallica were a cover album.



TONY: I've never been a huge Ramones fan—I liked a few songs here and there, but I had never heard this song prior to recording it. We did the thing in a day, and I think it took everyone about a take or two to get their shit done. Ended up sounding really cool.

"I AM (demo)" "LOVE DUMP (demo)"

WAYNE: The demos of "I Am" and "Love Dump" are from the old six-song demo, which helped get us our deal with Warner Bros. We did those demos ourselves in our rehearsal studio back in 1996. I remember we rented a 16-track Fostex tape recorder, a Mackie mixer, and one AKG microphone for $500, and went to work. One week later, we had our demos. These demos were recorded as a three-piece band—Koichi had not joined yet, although we listed him on the demo tape cover because he was in the band by the time we started distributing them.

TONY: These are off the original "Static" demo cassette that we made up in our rehearsal space which I almost didn't play on 'cuz I was too busy trying to get a drunk friend home after a 48-hour drinking binge. I was really tired and pissed off at my friend for making me late.

"GET TO THE GONE (demo)"

WAYNE: The recording of "Get To The Gone" is very loosely being called a demo. It is actually part of a live rehearsal tape which we recorded for producer Ulrich Wild. This was also recorded as a three piece band. It was late in 2000, we had just finished touring for two years for *Death Trip*, Koichi had just quit the band, and we were back to the old-school method of myself, Tony, and Ken hashing out songs in the rehearsal studio.

TONY: We did this without Koichi after he had quit the band and, even though the guy had been in the band the last two years, it felt right to me with just the three of us jamming and working on stuff, which is how things were before Koichi joined the band.

"NEW PAIN (demo)" "OTSEGOLECTRIC (demo)"

WAYNE: The two *Shadow Zone* demos we've included on *Beneath, Between, Beyond* are "New Pain" and "Otsegolectric." Our approach to songwriting was very different this time around—We would record a demo of the song while we were writing, then go on to writing and recording the next song. This way we could keep writing new songs without the fear of forgetting what we had just finished! We didn't worry about jamming the songs as a band until after all the songs were written. These demos were recorded with a drum machine, (Akai MPC 2000) so they sound a bit rigid. Ultimately, these were the demos we played for [studio drummer] Josh Freese while recording *Shadow Zone.*

TRIPP: "New Pain" was a real work in progress, and the song morphed a lot from the original concept, to the band messing with it, to producer Josh Abraham putting some important final touches on it, bringing out what we call the bridge-chorus. This demo represents a moment in time, pre-production. "Otsegolectric" has a cool extended intro with a sample. These demos are close to me because it's my first time being a creative member of the band. •

By Paul Gargano

Kittie have toured with Slipknot, co-headlined the OZZfest sidestage with Soulfly, and shared the stage with Pantera on one of the band's final tours. They've sold nearly a million records worldwide, and have given the world of heavy metal a blinding kick of female fury—Yet front-woman Morgan Lander is still hesitant to admit that the band she co-founded with her sister, drummer Mercedes Lander, is a force to be reckoned with on the aggressive music front. "Actually, we've been away for so long, I think there are people out there who don't even realize we're still a band," she counters with a modest air. Modesty? In metal? Offstage, maybe, but not onstage, where Kittie are unrelenting, unleashing a sonic slam of sludge, grudge, doom-laden metal, and molten melodies, a blitzkrieg that they've captured on disc with latest release *Until The End*, an aggravated assault that bludgeons the senses with deafening precision, and leaves no room for confusion—Kittie are stronger than ever.

For fans who've followed their progression from debut *Spit* through sophomore release *Oracle*, new release *Until The End* is the next logical step, a hybrid of sensory overload that builds on their musical pedigree, and challenges their artistic evolution. It's an album so succinct, both musically and lyrically, that the sisters can't help but consider it a rebirth with bassist Jennifer Arroyo and new guitarist Lisa Marx. They've settled their much-hyped legal battle with label Artemis Records—amicably, at that—and sit poised to reconvene right where they left off, spitting and spewing some of the most poignant metal this side of the millennium. *Metal Edge* sat down with Morgan and Mercedes Lander to get the inside story on their latest unveiling…

METAL EDGE: You've officially added a second guitar player to the band now—Was she in the band for the recording of the album?

MORGAN LANDER: Actually, when we recorded, it was just Mercedes, Jennifer and I, and I did all the guitar parts. We were doing tryouts at the time, though, and we did fly Lisa out to Boston while we were recording to try out.

MERCEDES LANDER: We only tried out like six or seven people…

MORGAN: We did some through recommendations of friends, asking around through other musicians, and we did some Internet research ourselves, through bands we were familiar with, and people we knew were fans and that were good at guitar, but we really knew it was going to be Lisa from the beginning.

MERCEDES: She was like the second or third person that we tried out—Her old band, To See You Broken, came to one of our shows in Seattle and I met up with them. I actually hadn't even met her, but I thought I did, and contacted her on the Internet asking her if she wanted to try out.

ME: When was the material for *Until The End* written?

MERCEDES: Half of it was done before last summer, before we did the Mexican tour, but the other half was done after. So there's pretty-much two parts to the writing.

MORGAN: But it was nice—for me, anyways—because it kind of felt like there weren't any limitations or expectations in terms of having it done by a certain date. We were still involved with the litigation [with Artemis Records] at the time, so we really didn't know when, or even if, the album was going to come out—So we just wrote to see what happens, without a rush. This is like a new debut album for us, because we really had like three years to come up with songs. Not a lot of bands get that opportunity, and it really allowed us to go away for a bit, even though we toured for like nine months of every year that we were away. We just became a better band, and a different band.

ME: What happened with the litigation? You were suing Artemis, and now you're back on the label again…

MORGAN: Well, we ended up settling, it was in our favor, and really, for us, it's mainly about wanting to continue the band, and wanting to put out another album. We have a lot of fans that have been really anxious and waiting for a new album—Unfortunately, a lot of people did think we broke up, there was that rumor out there. The reality was, we were hard at work writing, touring, and doing everything in our power to get this album out. For us, this is a big relief. At the time, there was a lot of different stuff that we were trying to think of to keep things going—Would we have to change our name? Break up and start a new band? We thought of every option possible while all the litigation was going on, because three years is a long time—Only a band like Tool can do something like that.

ME: So there was actually a time you thought Kittie might not go on?

MORGAN: Oh yeah, definitely. We all thought that we'd come out victorious, but we also knew that we wanted to make it work, no matter what—Whether we had to start a new band, change the name, whatever. The way that we are, we want to carry on no matter what. We just wanted to put out another album and keep making music.

ME: How did you approach this album musically? There's stuff on here that's heavier than we've heard from Kittie before, and there's also stuff that is more melodic than we're accustomed to from you. And not necessarily both at the same time.

MORGAN: Yeah, I think we've sort of found that special, magical blend of heaviness and melody, and learned how to use it at the appropriate times.

MERCEDES: We're lucky because we know how to use it—A lot of bands don't know how to use it. That's our gift! [Laughing]

MORGAN: It's what makes us who we are. With the album, we sort of set it up so that it has an ebb and a flow, where it goes up and down in terms of heaviness and melody. It's a whole, you can listen to the album and not just want to skip to your favorite songs.

MERCEDES: The record is definitely a roller coaster in terms of how the songs have been positioned. It just goes into all the different aspects of the band.

MORGAN: Even the songs with melody are still heavy, it's not like we've gone completely pop. Everything is still in the same tuning as the other stuff, we've just tried some different arrangements and we wanted to try some new things. The last album was really mid-tempo and didn't really fluctuate…

MERCEDES: Also, *Oracle* really reflected what we were going through at that time. It was just really uncertain waters, and we really weren't happy at that point in time. With *Until The End*, you notice a lot of fluctuating time signatures and beats, there's some faster songs and some slower songs, and it reflects that we're a much happier band now.

MORGAN: The chemistry is great, and you can sense the energy in the song. For me, *Oracle* was plodding, it was a dark and uncertain time, and you can sense that there was a lot of unhappiness in the band—But that's all over now!

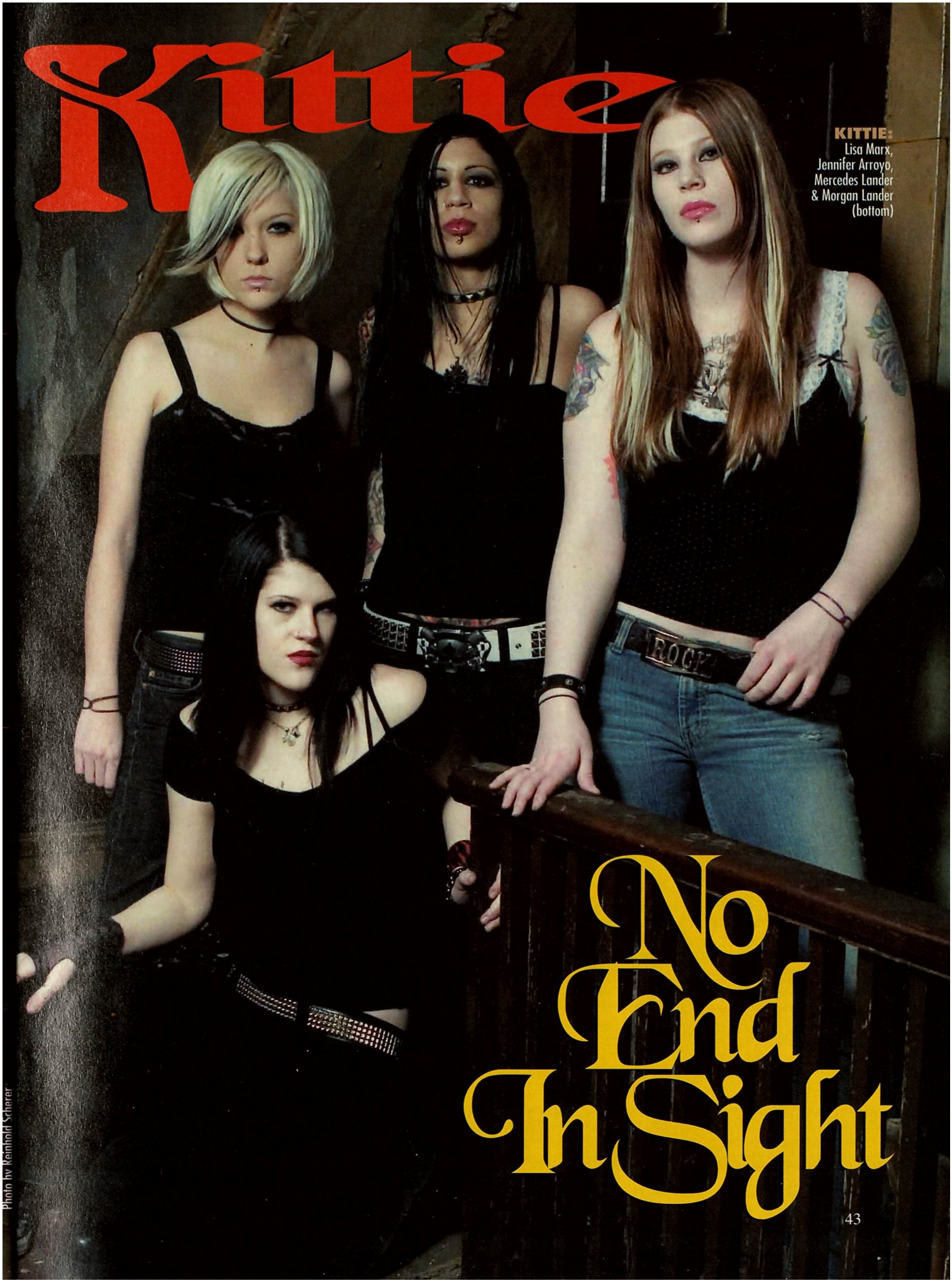
"For us, it's mainly about wanting to continue the band, and wanting to put out another album. We have a lot of fans that have been really anxious and waiting for a new album—Unfortunately, a lot of people did think we broke up, there was that rumor out there. The reality was, we were hard at work writing, touring, and doing everything in our power to get this album out."

ME: You've undergone quite a few lineup changes—At this point, is it safe to say that the core of Kittie is the two of you?

MORGAN: Obviously, the changes do affect us in some way, but, unfortunately, when you don't speak up when it happens, and you just try to let it slide and make it a non-issue, when you're silent, people think you're guilty. Well, that's totally not the case. I believe that everything happens for a reason and, obviously, if we had some members that were originally in the band at this time, we wouldn't have been able to make *Until The End*. We had to go through all those emotional ups and downs in order to create music that totally reflects how we feel now. We've all become better players and, individually, we're all different pieces of the puzzle that make this band what we are now. I'd hate to think it could happen again, and I really don't

Photo by Reinhold Scherer

Kittie



KITTIE: Lisa Marx, Jennifer Arroyo, Mercedes Lander & Morgan Lander (bottom)

No End In Sight

Photo by Reinhold Scherer

Kittie

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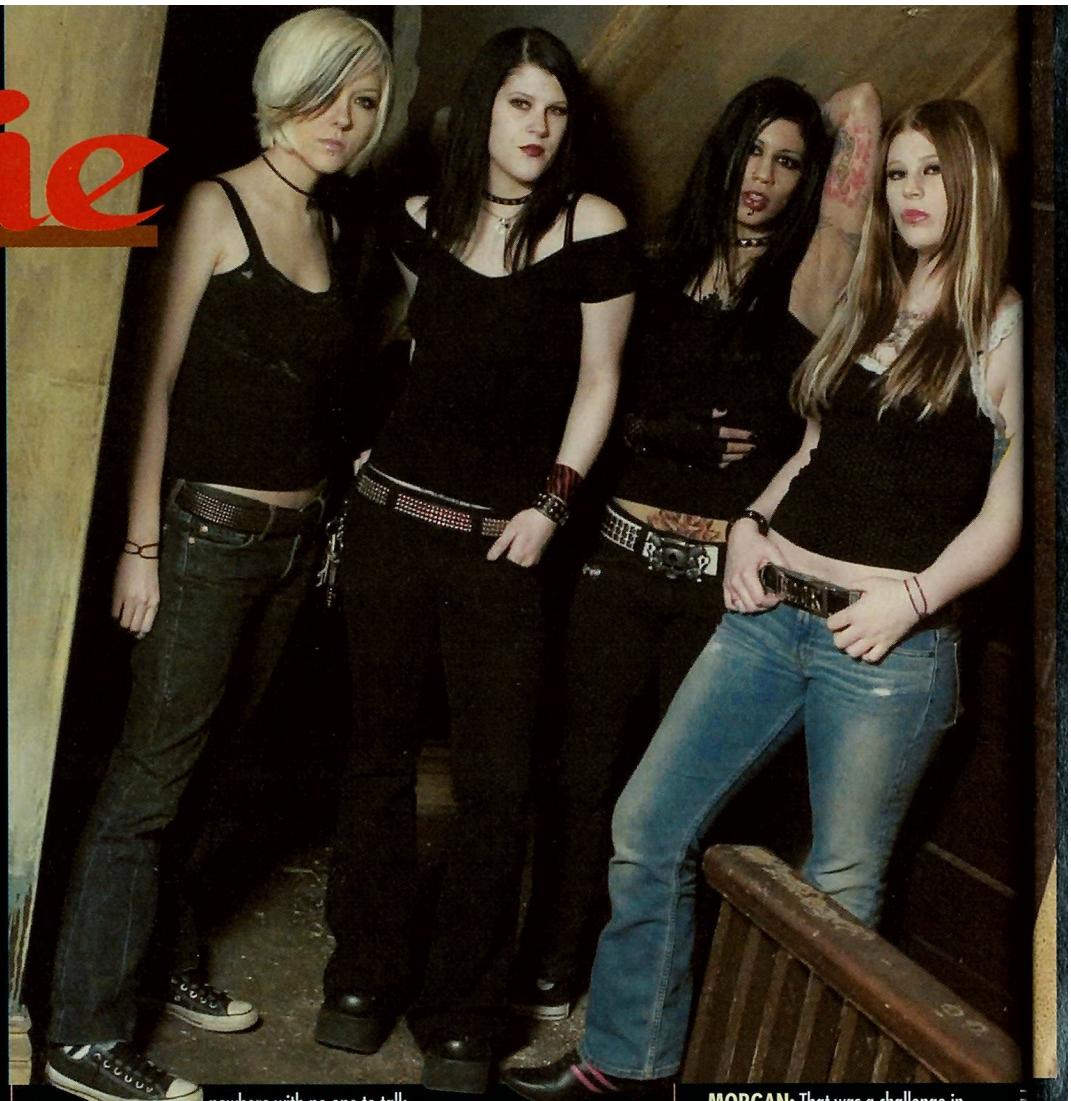

think it would, but we need to move on. We've moved on from earlier members and totally made the best of the situations—If our first bass player didn't leave, we wouldn't Jennifer right now, and we wouldn't have such great bass lines on the album…

MERCEDES: Seriously, if we hadn't gone through the member changes, our albums would all sound like *Spit*, and we don't want that.

MORGAN: You have to have some changes in order to learn and grow.

MERCEDES: And you're not going to grow if people don't want to grow. That's the bottom line.

ME: How about the songs on *Until The End*. Is it just the two of you writing?

MORGAN: For the most part, I come up with the riffs and the parts, and obviously the lyrics and melodies…

MERCEDES: I come up with some guitar parts, too, but I'm not a very good guitar player! [Laughing]

MORGAN: Jen came up with a couple of riffs on the album and, also, there's a few where all of us arranged them, and there's some stuff that Mercedes and I just arranged. I'm not writing drum lines and bass lines, but it starts with a riff and idea, everyone adds their personal touch to the song, and it becomes that song.

ME: You recorded the album in Massachusetts at the Longview Farm studios. You were literally in the middle of nowhere—What was that like?

MORGAN: It was different, but in a positive way. It's the first time we've ever recorded outside of London, Ontario, which was a really, really positive thing. We were stuck in the middle of nowhere, and it really helps you focus on what you're going to be doing that day when there aren't really any outside distractions.

MERCEDES: It helps you focus on your music, because there's nothing else really around. We left the studio, tops, three or four times in the three weeks we were there—If we were recording in a big city like L.A., it would be nuts. This kept us crazy enough to make good music!

MORGAN: Yeah, you kind of go a little stir crazy, out in the middle of nowhere with no one to talk to. You really take a good, hard look at what you're doing, and who the people in your band are. You live there, you sleep there, it's a complete package, and it all aided in making the recording process go smoothly and easily.

ME: How much of the writing was done when you entered the studio?

MORGAN: Everything was already written and arranged…

MERCEDES: We don't know how to do pre-production! [Laughing]

MORGAN: We put so much thought into the music, nothing was changed when we got there.

MERCEDES: That's just the way that we write, we're good like that.

ME: Was your approach to the writing the same this go 'round?

MORGAN: It was definitely different—First off, we worked with Steve Thompson, a producer we hadn't worked with before, and he had a certain way he liked to do things. Also, with previous albums, it was more assembly line, we didn't have three weeks, like we had this time—There was never an opportunity to focus on the song, and see what's best for the song at any given moment in time. With Steve, we did one song at a time and focused on getting a specific guitar tone and microphone sound for that song…

MERCEDES: Except for the drums, really, because they were done in the first three days. Other than that, we basically took the time to perfect every song before going on to the next one.

MORGAN: I think Steve really understood the band after hearing the demos we'd done. He respected the fact that we're a do-it-yourself kind of band, that we're all talented, and that we all bring something special to the band. He saw that while we were recording, and he's a huge Kittie advocate now…

ME: The first single is "Into The Darkness…"

MORGAN: That was a challenge in the studio because, singing-wise, it's the most difficult song I've ever written lyrically and vocally.

MERCEDES: It's because of the key change—I thought we needed a key change in there, and she wasn't sure she was going to be able to sing that high.

MORGAN: When the song was written, we were trying something new and trying to have fun with it—We were laughing and thought a key change would be silly.

MERCEDES: We were just experimenting…

MORGAN: It's a great song though, and I think it's a great first single because it's a little more upbeat than previous singles and songs—But we didn't have any idea that it would be the single at the time we did it.

MERCEDES: Recording it, it really turned out a lot better than we thought it would—There are always surprises like that when you record.

ME: Are you more surprised by the results, considering it was something you didn't think

you'd be able to pull off?
MORGAN: Definitely, it turned out a lot better than we expected! I worked on the song for a few days, and it was definitely a challenge to sing it, but I think that made the finished product even better—A lot of people are like, "Wow, your singing is so amazing in that song, it's crazy…" Getting back to that as the first single, we brought it around to a lot of people, and everyone reacted to it. We were a little bit concerned, because although it is what we're all about, it was a bit of a departure, and we didn't want people to be like, "Hey, what's going on with Kittie?" By no means are we softening up—the rest of the album proves that—it's just a little different, and everybody's ears perked up because it *is* a little different.

ME: The album kicks off in devastating fashion with "Looks So Pretty."
MORGAN: That's a pretty serious song! That was one of the songs that we played on the last American tour that we played, and in Mexico. It was nice to have a few songs to take out on the road and see how they develop in front of an audience. It's a great song to kick off the album and a show—It gets people going. It's a pretty vindictive song, there's some angry stuff there… It's the answer to some menacing things that someone had directed towards—It's angry, alright!
MERCEDES: I'm sure the person who it's about will know it's about them.

ME: One of the greatest song titles ever—"Pussy Sugar."
MORGAN: Hell yeah!
MERCEDES: We came up with the name on the last tour we were on—In November 2003, we were in a Waffle House, and we were just thinking of stupid names and funny stuff, because that's what we do, and someone yelled, "Pussy Sugar!" And Morgan was like, "New song number one is being called 'Pussy Sugar!'"
MORGAN: I'm sure that there are going to be some people that still feel the same about us as they did when we were 15, and they're just going to think the song is about sex, but the title actually has nothing to do with the content of the song. We have a good time, and we don't necessarily take ourselves all that seriously—If you don't have a sense of humor, and you can't see a sense of humor in that, you need to go to hell! We just think it's so fuckin' funny! It's a catchy name, and we laugh about it. It's just a great song title, and the song has nothing to do with it. The song itself is about seeing someone you care about go through a dark, unfortunate time, and standing back and seeing that there's absolutely nothing you can do. It's actually a depressing song, but "Pussy Sugar" makes it sound cooler!

ME: There are a couple that seem like they may have been written when you didn't know what was happening with your label—"Career Suicide," "Red Flag," Burning Bridges…"
MORGAN: A lot of stuff was directed towards the unknown—For a while there, we kind of felt like we were at the end of our rope, and we really had no idea what was going to be happening with us. Even the album artwork works into the feeling of being suffocated and held down. We did go through a lot of that, and a lot of it is reflected in the mood and the music, and my lyrics—So, yeah, there's a lot of crazy stuff that we've been through that's in there…

ME: How about "Daughters Down"?
MERCEDES: That song's basically about being held down—You're being held down, like you're being held underwater, you're drowning. People being vindictive, and always having someone who doesn't get you. One particular person, actually—Where every step you make, it always seems like someone's out to get you…
MORGAN: They're there to cut you off at the pass… We've had so many things happen, it's just like, "Can't something positive and right just happen?" The title, "Daughters Down," refers to holding the people down that should be treated like your own daughters—The chorus, "*hold your daughters down, throw your daughters down,*" is describing the people that should be caring.

ME: "In Dreams"?
MORGAN: That song's about me being crazy, and thinking that I'm going crazy. It doesn't really make a lot of sense, but it makes a lot of sense to me… Having strange things happen inside my head—I'm not sure if it's because of the stress of everything that's happened over the years, so it's me wondering if I really am crazy.

ME: You guys have been through so much as a band—Is it sometimes easy to forget that you're still relatively young in the whole scheme of things?
MORGAN: In a way, I think it's been a blessing and a curse. We all plan to make a career out of this, so sometimes it's good to get all that crazy stuff out of the way early in your career. You never know, this album could be "the one," and ten years down the road, no one's going to care what happened in the first couple of years. Every band's gone through lineup changes and label problems, just read Aerosmith, *The Dirt*—Tons of bands have done it and come out all good in the end… But we are still really young, and that's a positive thing. We still have so many more aspirations and expectations for the next few years and the next few albums, and that energy is good. This all feels real new to us again.
MERCEDES: That's the most exciting part, because I feel like I'm 15 again.
MORGAN: Internally, it all feels good in the band, the chemistry is great, the music is great—It's all fresh and new again.

ME: What's taught you the most over the years, in terms of being a band and your development? Any bands in particular, or any events in particular?
MORGAN: Without getting into too much detail, the trust factor—with member changes and label stuff—hasn't really taken a toll on us, but it's opened our eyes to the way people really are. Initially, I think we all looked at the world through rose-colored glasses and thought that everyone's intentions were always good. It's not necessarily that way—Everyone has an ulterior motive, and you just need to be careful and watch out for yourself and your best interests.
MERCEDES: And we're *so* careful now!
MORGAN: We've learned a lot about setting up businesses the correct way…
MERCEDES: Me and Morgan are going to be like the Olsen twins. [Laughing] We're going to have our own everything!
MORGAN: No, I think we should be more like the Hilton sisters—The Olsen sisters are too squeaky clean!
MERCEDES: You're older, Morgan, you get to put out the video! [Laughing]
MORGAN: I mean, Mercedes and I are enterprising kinds of chicks, and everyone in the band is, and we want to be able to take every opportunity that comes our way, and do something with it—That's what's fun.

ME: So there hasn't really been one defining moment, as much as it's the culmination of everything that's gotten you this far…
MORGAN: Absolutely. It's all made us stronger people, and more aware of what's going on in the business—It's not all fun and games, it's not easy, and nothing is handed to you on a silver platter. You have to keep working and fighting for what you do, and to make the best music possible. It's always a struggle, and it's always a fight.

ME: Do you feel like veterans of the industry?
MORGAN: No, not really.
MERCEDES: In my opinion, I don't think a true band can ever feel like veterans, because every time you do something, it feels new. I don't think we're ever going to feel old, I don't think we'll ever feel like we've been around the block a hundred times, because every experience we have with this band is new. Every tour is a little different. Every record is a little different. Every interview is a little different… Well, some of them, at least. [Laughing] But so far, everything feels brand new. Maybe someday we'll be perceived as veterans, but we don't feel that way right now.
MORGAN: I think, too, this album really defines who we are *now*, and where we always should have been. So, for me, this really does feel like the first album of the brand new Kittie. As much as the first two albums count, they really don't, for me—This is a completely different band, and we're in a completely different place, musically. We wouldn't be where we are if those albums didn't happen, but this is a new beginning for us—It's all new again.

ME: In addition to the band, you've also got your own label…
MORGAN: It's called Kiss Of Infamy Records… Going back to the beginning of the interview, we had to find another guitar player because Jeff [Phillips], our touring guitar player for three years, had a side project called Thine Eyes Bleed, and he wanted to do it full-time. He's always been part of our family, and we wanted him to have that opportunity, so we decided we'd start our own label and put out their first album. The band is Jeff, Justin Wolfe, who was in the band Acacia from London, Ontario, and John Araya, Tom Araya from Slayer's little brother, who was our guitar tech for awhile. The album is coming out this summer, and it will be our first release.

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41167 AC/DC Powerage
43055 ADEMA Fire Logo
42397 AFI A Fire Inside Angel Statue
33184 AFI I Remain In Shadows Growing Wings
39891 AFI Sing The Sorrow
29047 AFI Wings Logo
42881 ALICE COOPER 70s Closeup Of Face
40786 ALKALINE TRIO Graveyard Logo
39342 AMON AMARTH Versus The World Tour
44656 ANTHRAX Group Live In Flames
42982 ANTI-FLAG The Terror State
42983 ANTI-FLAG Weapons Of Hypocrisy
41026 AS I LAY DYING Angels Logo
40541 AS I LAY DYING Girl Sawblade Face
42843 AS I LAY DYING Green Skull
26987 AT THE DRIVE IN Atencion
25491 AT THE GATES Slaughter Of The Soul
38486 ATREYU Skull Logo/Aint Love Grand
37217 ATREYU Suicide Notes & Butterfly Kisses
40932 AUDIOSLAVE Audio Tigers Logo
39069 AUDIOSLAVE Red Circle Flame Logo
44111 A. SEVENFOLD Monster In Mirror Haunting
44094 A. SEVENFOLD ATX Tophat Skull/Logo
38137 BAD BRAINS Banned In DC
43165 BAD RELIGION Soldiers Logo
10619 BAD RELIGION Suffer/Boy On Fire
32716 BATHORY Goat Head Logo
39187 BEHEMOTH Zos Kia Cultas
37113 BIOHAZARD Down For Life
40071 BLACK DAHLIA MURDER Skull Logo
10625 BLACK FLAG Bars Logo
39315 B. LABEL SOCIETY #1 BLS Hardcore
43161 B. LABEL SOCIETY BLS Logo/Brewtality
39456 B. LABEL SOCIETY The Blessed Hellride
43210 BLACK SABBATH 1969 Group Photo/Logo
41050 BLACK SABBATH Vol. 4 In Purple
42115 BLEED THROUGH Winged Skull Logo
32160 BLIND GUARDIAN Dragon & Sword
23884 BLIND GUARDIAN Nightfall In Middle Earth
43164 BLINK 182 Logo/Stomping Rabbit
36073 BURZUM Filosofem
36070 BURZUM When Night Falls (Import)
36323 CANNIBAL CORPSE Bloody Logo
10651 CANNIBAL CORPSE Butchered At Birth*
42311 CANNIBAL CORPSE15 Year Killing Spree
10649 CANNIBAL CORPSE Tomb Of Mutilated*
43378 CASUALTIES Sounds From The Streets
41254 CASUALTIES Stay Out Of Order Lp
37122 CHILDREN OF BODOM Follow The Reaper
32717 CHILDREN OF BODOM Hatebreeder
42959 CHIMAIRA Flaming Axes Logo/Group Photo
41864 CHIMAIRA Gun & Knife Logo
40798 CKY Fist Logo/Force Change Now
39722 CKY FuckYou Logo
36371 CLASH Distressed London Calling
40937 COLD Year Of The Spider
39653 C. OF FILTH Children Of A Lesser God
25311 CRADLE OF FILTH Dead Girls Dont Say No
37312 CRADLE OF FILTH Humanis
42148 CRADLE OF FILTH The Fecund Coming
38609 CRADLE OF FILTH Vestal Masturbation
22090 CRYPTOPSY Whisper Supremacy
28626 DARK FUNERAL Logo
37045 DARK TRANQUILITY Damage Done

38923 DEFTONES Yellow Sunset Logo
44548 D. ESCAPE PLAN Flag Logo
44547 D. ESCAPE PLAN Bird Men Logo
28601 DIMMU BORGIR Mankinds Innocence
25456 DIMMU BORGIR Norway
25104 DIO Holy Diver
41116 DIO Murray With Zombies
41082 DISTILLERS Shady Lady/Logo
43942 DISTILLERS Stencil Gibson SG Guitar Logo
40941 DISTURBED Eye Logo/Remove The Fear
23870 DOORS Jim Morrison Passed Out On Stage
33981 DOWN Group Photo Standing In Swamp
28569 D. THEATER Live Scenes From New York
41201 DREDG Penguin Clan
43135 D. K. MURPHYS Lonely Fields Of Athenry
41371 DYING FETUS Destroy The Opposition
32273 EMPEROR Shield Logo
43321 EVANESCENCE Amy Face With Lyrics
43317 EVANESCENCE Fallen Cd Cover
42165 EVERY TIME I DIE Hot Damn
31852 EXPLOITED Mohawk Skull
41096 FINCH Perfection Through Silence
44413 FLAW Endangered Species
41087 F. FIGHTERS Group Live Silhouette Photo
43170 F. FIGHTERS Triple Logos/FF Logo
42137 F. A. TO ASHES Logo/Fiction We Live
43107 F. FOR A FRIEND Machine Guns Logo
32509 GG ALLIN War In My Head
40007 GLASSJAW Man Riding Mosquito Logo
42835 GOD FORBID Gold Skull Logo
38938 GODSMACK Group Sitting Inside Sun Logo
40949 GODSMACK Hotsmack Group Standing
43160 G. CHARLOTTE Crumbled Dollar Bills Logo
43161 G. CHARLOTTE Spray Paint Collage Logo
25458 GORGOROTH Logo
43012 GREEN DAY Eagle Logo
38141 HAMMERFALL Logo/Crimson Crusade
44789 HATE ETERNAL King Of All Kings Demon
38758 HATEBREED A Call For Blood/Vengeance
38760 HATEBREED Flaming Logo/Perseverance
43291 HATEBREED Old English Logo/Winter Angel
41117 HAUNTED One Kill Wonder
43109 HIM Tribal Logo
43523 HIMSA Courting Tragedy
42535 HYPOCRISY Face & Wires/Tour 2003
44898 ICED EARTH The Reckoning
41019 ILL NINO Confession
42133 ILL NINO Crown Logo
39662 IMMORTAL Demons Of Metal
44657 IN FLAMES Indiana Jones
44658 IN FLAMES Speaker Logo
37048 IN FLAMES Star Logo/Group Photos
43223 INCUBUS A Crow Left Of Murder Cd Cover
38524 I. C. POSSE ICP Hand Logo/Blue Wraith
41100 I. C. POSSE Violent J Wizard Of The Hood
24875 IRON MAIDEN Best Of The Beast
43086 IRON MAIDEN Dance Of Death
40969 IRON MAIDEN Killers
36511 IRON MAIDEN Number Of The Beast
40968 IRON MAIDEN Purgatory/Eddies Head Jars
36512 IRON MAIDEN Trooper
43085 IRON MAIDEN Wildest Dreams
43940 JET Get Born Logo
23960 JIMI HENDRIX Are You Experienced Lp
41463 JIMI HENDRIX Guitar With Wings Logo
23956 JIMI HENDRIX Star Spangled Banner Jimi
39920 JOY DIVISION Love Will Tear Us Apart
25487 JUDAS PRIEST Screaming For Vengeance
41334 KILLSWITCH ENGAGE Spider Logo
40992 KING CRIMSON In Court Of Crimson King

42306 KORN Take A Look In The Mirror
44416 K. MOUTH KINGS Fire It Up/Logo
37303 K. MOUTH KINGS Rollin Stoned/Crown
37050 KREATOR Pleasure To Kill
43077 LED ZEPPELIN 2nd Lp Cover
33306 LED ZEPPELIN 4th Lp Cover
22137 LED ZEPPELIN Stairway To Heaven
28646 LED ZEPPELIN Swan Song/U.S.A. 1977
28648 LED ZEPPELIN Zeppelin 3
43167 LETTER KILLS Logo
43514 LINKIN PARK Gothic Spray Paint Logo
42541 LINKIN PARK Meteora Panoramic Lp Art
43022 LIZZY BORDEN American Metal Logo
43939 L. PROPHETS Even Through Your Doubts
44791 L. PROPHETS Ape Crest Logo/For Us
42100 L. SKYNYRD Confederate Flag Logo
42879 L. SKYNYRD Winged Skull & Crossbones
36333 MARDUK Deathshead
40956 M. MANSON Face Photo/Babble Bitch...
40857 M. MANSON Closeup Wearing Cap
40656 M. MANSON Mobscene Group Photo
42410 MARS VOLTA Spiders Logo
41959 MASTODON Logo/Remission
40490 MASTODON Remission Lp
22097 MAYHEM Logo
27278 MEGADETH Killing Is My Business...
25446 MEGADETH Peace Sells...But Whos Buying
43197 MEGADETH Rust In Peace
19519 MERCYFUL FATE Kings Face
10766 METALLICA Damage Inc.
11144 METALLICA Doris
10762 METALLICA Flaming Skull
10767 METALLICA Kill Em All
10560 METALLICA Rebel Skull
10558 METALLICA Ride The Lightning
38907 MINISTRY Piss Army
18690 MISFITS Die Die Darling
17161 MISFITS Horror Business
17159 MISFITS Kennedy Bullet*
25410 MISFITS White Skull
24299 MORBID ANGEL Flaming Goat Head
42196 MORBID ANGEL Heretic
40482 MORTICIAN Darkest Day Of Horror
13364 MOTLEY CRUE Girls Girls Girls
10784 MOTLEY CRUE Too Fast For Love
43270 MOTOGRATER Ghost Posed In Gear Photo
35668 MOTORHEAD Hammered Logo
43099 MOTORHEAD Rock N Roll
40997 MURDERDOLLS Ghoul Scout Logo
38617 NAPALM DEATH Order Of The Leech
44882 NECROPHAGIA The Divine Art Of Torture
42480 NEVERMORE Enemies Of Reality
39189 NILE Anubis
35999 NILE In Their Darkened Shrines
39918 NINE INCH NAILS Pretty Hate Machine Lp
10566 NINE INCH NAILS Teeth & Salt Trail
25804 NIRVANA Group Live On Stage
38298 NIRVANA In Utero Lp
38380 NIRVANA Vestibule Indecisive/Fudge
39720 NOFX The War On Errorism
44430 NORMA JEAN Scenery Logo
28602 NOTHINGFACE Hand In Star Logo
39191 NOTHINGFACE Splatter Logo/Skeleton
38816 OBITUARY The End Complete
27317 OPETH Blackwater Park
39664 OPETH Deliverance
21222 OZZY OSBOURNE Hitchhiker
36484 OZZY OSBOURNE Jaws
43213 OZZY OSBOURNE Ozzville
41061 OZZY OSBOURNE Reflective Ink Skull

41105 PENNYWISE Fist Logo
28609 PINK FLOYD Darkside Of The Moon
32998 PINK FLOYD Wish You Were Here
44415 P. THE WELL Naughty Little Angel
40511 POSSESSED Seven Churches
36435 PRIMUS Frizzle Fry
37573 Q. OF THE STONEAGE Girl Sitting In Logo
41143 RADIOHEAD Pacific Coast
28500 RAMONES Black & White Presidential Seal
41572 RAMONES Group Inside Presidential Seal
43351 RANCID Graveyard Logo
40853 RANCID Indestructible
24285 RANDY RHOADS Tribute Photo With Guitar
41427 R. CHILI PEPPERS Skateboarder Logo
43246 R. ZOMBIE Sinister Urge Zombie Photo
40784 R. STONES Keith Richards For President
43205 RUSH Self Titled Lp Cover/Tour Dates
25111 S.O.D. Speak English Or Die
28442 SAMHAIN Skull Scarecrow
43331 SEETHER Tribal Logo
43526 SENSES FAIL Skull & Swords Tattoo Logo
37914 S. PISTOLS Silver Jubilee God Save Queen
40999 S. PISTOLS The Filth And The Fury
42824 SHAD. FALL Beating Emo Kids Since 1997
40403 SHAD. FALL Eating Emo Kids For Breakfast
42313 SIX FEET UNDER Bringer Of Blood
42520 SKINLESS From Sacrifice To Survival
43091 SLAYER Flaming Head/Logo
40972 SLAYER Flaming Logo/Eternal
43093 SLAYER Group 4 Picture Live Collage
43092 SLAYER New Faith
40976 SLAYER Paul Booth - Zombie Pentagram
33239 SLIPKNOT Group Posed In Pentagram Logo
38847 SLIPKNOT Pentagram S Horned Skulls*
41039 SLIPKNOT Star Wheel Group Live Collage
24984 SMASHING PUMPKINS Classic Zero
42971 SOCIAL DISTORTION Prison Bound
10875 SOCIAL DISTORTION Skelli Logo
42925 SOIL Devil Girl
40057 SOILWORK Figure Number Five
39655 SOULFLY Call To Arms/Dont Fuck With M
36299 SOULFLY Fire Symbol Logo
41030 SPINESHANK Medicine Bottle/Cross Logo
27743 STATIC X Machine
42974 STATIC X Wayne Zombie/Destroy All
43242 STEVIE RAY VAUGHAN Vintage Poster
38876 STONESOUR Railroad Tracks Logo
20394 SUBLIME Bradley Nowell Memory 68 - 9
43185 SUBLIME Gothic Logo
24751 SUBLIME Sun Logo On Black T-Shirt
44244 SUFFOCATION Breeding The Spawn
36447 SUPER. RITUAL Use Once And Destroy Lo
43144 SYSTEM OF A DOWN Saddam Vs. Bush
43143 SYSTEM OF A DOWN Toy Chest
43067 TAPROOT Wing Stamp Logo
39119 TENACIOUS D Texaco Logo/Fueled By
24301 TESTAMENT The New Order
38886 THIN LIZZY Original Logo/Jailbreak
40414 THROWDOWN Platoon Movie Art Logo
32352 TOOL Lateralus Skinless Double Face Ma
32646 TOOL Nerve Ending Logo
43183 TOOL Silver Logo/Wrench Logo
44069 TRAPT Multi - Lawnmower Man/Logo
41101 TWIZTID Americaz Nightmare
38814 TYPE O NEGATIVE Bloody Kisses
40058 TYPE O NEGATIVE Life Is Killing Me
44596 UNDEROATH Invincible
38752 UNEARTH Ignite The Flame Within Angles
43193 USED Boxed Heart Logo
44467 VELVET REVOLVER Contraband Lp Cover

41099 A. P. CIRCLE 13th Clover

41169 AC/DC Classic Logo

43297 AC/DC About To Rock Angus

44405 AS I LAY DYING Death/Duel Skulls

44401 ATREYU Logo/Vampire Girl

43072 AUDIOSLAVE Gold Flame Logo

42757 B. D. MURDER Elder Misanthropy

44407 B. L. SOCIETY Hangover Music

42924 B. L. SOCIETY Forged In Iron

41004 B. L. SOCIETY Lords Of Destruction

36445 B. L. SOCIETY We Sold Our Souls

43517 B. THROUGH Skull & Crossbones

43102 B. OF. DEST Shut The Fuck Up

38795 CHEVELLE Iron Cross Logo

42524 C. OF BODOM Hate Crew Deathroll

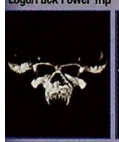
44412 CHIMAIRA Logo/Fuck Power Trip

32559 CKY Ozzy Logo

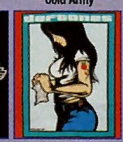
43071 COLD Cold Army

44431 C. OF FILTH Nymphetamine/Sex

44123 DAMAGE PLAN Group Photo


25331 DANZIG White Skull

42721 DARKNESS Wings Logo


43073 DEFTONES Love Letter Girl

40945 DEFTONES Special Forces Logo

42159 DEVIL DRIVER I Could Care Less

41123 D. BORGIR Death Armageddon

42317 D. BORGIR Skull Saw

41108 DOWN In Your Hedgerow Lp

38865 DOWN Crown Of Thorns

44409 E. TIME I DIE Hot Damn Girls

44410 FEAR FACTORY Archetype

43522 F. FOR FRIEND Seven Ways Scream

43930 GOD FORBID Gone Forever

40950 GODSMACK Pentagram Skull Logo

43120 GUNS N ROSES Roses & Pistols Logo

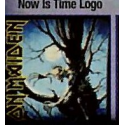
43289 HATEBREED Now Is Time Logo

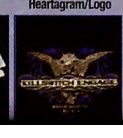
43290 HATEBREED Spitting Venom

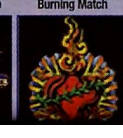
43112 HIM Heartagram/Logo

32465 IN FLAMES Burning Match

40965 IRON MAIDEN Aces High







41772 LAMB OF GOD Logo/American Metal

43169 LAMB OF GOD Stacked Logo

40982 LED ZEPPELIN 1st Lp Cover

44546 LINKIN PARK Breaking The Habit

32994 L. SKYNYRD Whiskey Label

44435 M. HEAD Through The Ashes

42112 MEGADETH So Far, So Good

22467 MESHUGGAH Chaosphere

10771 METALLICA Justice For All

10768 METALLICA Master Of Puppets

10559 METALLICA Metal Up Your Ass

41075 MOTLEY CRUE Dr. Feelgood

43271 MOTOGRATER Group Posed Photo

40981 MOTORHEAD Classic England Skull

38921 MUDVAYNE Group Collage/Log

38302 MURDERDOLLS People Hate Me

38933 MUSH. HEAD Militia Band Mask

27714 N. INCH NAILS NIN Logo

10805 NIRVANA Smiley Face

39354 O. MANS CHI Defiance Of Existen

27316 OPETH Logo/Group Photo

41060 O. OSBOURNE Ozz Bless America!

11346 O. OSBOURNE Randy Tribute

38852 PANTERA Skull & Knives Logo

43226 PANTERA Smokin Skull/CFH

43174 PROBOT Underground Metal

28412 RAMMSTEIN Lava Exploding Logo

43524 R. NEVER Skull Logo

43115 SEX PISTOLS Sid Vicious Photo

42825 SHAD. FALL Destroyer Of Meta

40974 SLAYER Eagle In The Abyss

43090 SLAYER Show No Mercy

44449 SLIPKNOT Subliminal Masks

44448 SLIPKNOT Subliminal Verses

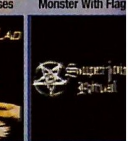
42536 SOILWORK Monster With Flag

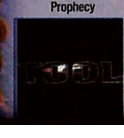
44434 SOULFLY Prophecy

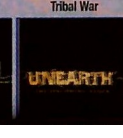
42934 SOULFLY Tribal War

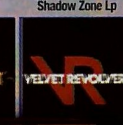
42975 STATIC X Shadow Zone Lp

42989 S. YOUNG LAD Cherub


36446 SUPER. RITU Logo







RTH. CALL (952)-556-1121 OR FAX (952)-556-1131 FOR OUR FREE 80 PAGE CATALOG

41558 **AC/DC** Angus Live Photo W/Angus Dollar Bill
40031 **AC/DC** Back In Black
41557 **AC/DC** For Those About To Rock
39696 **AFI** A Fire Inside Group Posed In The Alley
39857 **AUDIOSLAVE** Group Posed On Couch Photo
42336 **BLACK LABEL SOCIETY** BLS Colors/Logo
38174 **B. SABBATH** '76 Grp On Side Show Wagon
13382 **BLACK SABBATH** Double Image Grp Photo
32283 **CKY** Group Sitting On Car Hood
42688 **CRADLE OF FILTH** Children Of A Lesser God
13804 **DEAD KENNEDYS** DK Logo
17876 **DEFTONES** Group Closeup
39846 **DEFTONES** Self Titled Lp
42415 **EVANESCENCE** Amy Lee Closeup Photo
38421 **FOO FIGHTERS** One By One Group Cd Art
39855 **GODSMACK** Sun Logo/4 Group Faces Photo
40679 **GOOD CHARLOTTE** Grp Posed Against Wall
20574 **I. C. POSSE** Wicked Clowns Posed Photo
41564 **IRON MAIDEN** The Number Of The Beast
38645 **IRON MAIDEN** The Wicker Man
40034 **JIMI HENDRIX** Axis Bold As Love
42627 **KITTIE** Oracle Group Photo
36106 **KORN** Untouchables Group Posed Photo
41353 **LED ZEPPELIN** How The West Was Won
44519 **LED ZEPPELIN** Houses Of The Holy
39142 **LED ZEPPELIN** Clghtway To Heaven
39281 **LINKIN PARK** Meteora Group Sitting Photo
40751 **MARILYN MANSON** Wearing Cap Closeup
41342 **METALLICA** St. Anger Cd Art
41771 **METALLICA** St. Anger Group Against Wall
44669 **METALLICA** St. Anger Group Live Collage
28501 **MISFITS** Earth A.D.
28781 **MISFITS** White Skull
41568 **MOTORHEAD** Hammered Logo
32063 **MUDVAYNE** Band Photo With Null Logo
11456 **NINE INCH NAILS** Downward Spiral
24231 **NINE INCH NAILS** Logo
41566 **NIRVANA** Kurt Face Closeup
35760 **NIRVANA** Group Photo With Kurt In Shades
40680 **OZZFEST** 2003 Horned Demon With Flag
21225 **OZZY OSBOURNE** Wearing Leather Jacket
24229 **PANTERA** On Stage Live Collage
40032 **P. FLOYD** Dark Side Moon 30th Anniversary
22408 **RAMMSTEIN** Herzeleid
38499 **RAMONES** Road To Ruin
40855 **RANCID** Indestructible
38994 **R. H. CHILI PEPPERS** Group Live On Stage
11491 **SEPULTURA** Bloody Roots
41571 **SEX PISTOLS** Anarchy In The U.K.
44671 **SLIPKNOT** Subliminal Verses Group Photo
44670 **SLIPKNOT** Subliminal Verses We Wont Die
32645 **STATIC X** Machine Group Sitting On Wall
40043 **STONESOUR** Group Waist Up Closeup Photo
21450 **SUBLIME** Brad Nowell Tribute Portrait
32573 **S. OF A DOWN** Band Riding Elephant
11503 **TOOL** Man Emerging From Water
42304 **TYPE O NEGATIVE** Life Is Killing Me
38404 **USED** Group Posed Sitting On Table

Full Color Poster Flags $16

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17174 **AC/DC** Angus With Guitar
40556 **B. SABBATH** Original Group
40559 **C. OF BODOM** Hate Crew Death
28479 **CRAD. OF FILTH** Midian
24473 **DEFTONES** Red Pony
44047 **D. BORGIR** Death Armageddon
44794 **HIM** Funeral Of Hearts
12267 **IRON MAIDEN** Killers
21816 **KORN** Logo
12277 **LED ZEPPELIN** Stairway
44798 **M. MANSON** Officer Marilyn
19846 **METALLICA** Justice For All
12285 **METALLICA** Master Of Puppet
39499 **MISFITS** White Skull
41340 **MORBID ANGEL** Group Photo
42104 **MOTORHEAD** England Skull
28459 **MUDVAYNE** Group Photo
42552 **NIRVANA** Smiley Face
25951 **O. OSBOURNE** Highway To Hell
25983 **PANTERA** Confederate Flag
32706 **R. A. MACHINE** Monk On Fire
12309 **SLAYER** Eagle In The Abyss
40563 **SLIPKNOT** Star Logo/Group
18091 **SOULFLY** Self Titled Cd Cover

Embroidered Baseball Caps

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TRUCKER STYLE CAPS

42942 **AS I LAY DYING** Pistols Logo
40016 **AUDIOSLAVE** Red Circle Flame Logo
39644 **BLACK LABEL SOCIETY** Brewtality
41871 **CHIMAIRA** Logo
42092 **CKY** Offset Logo
42094 **DEFTONES** Tiger Head Logo
42937 **ILL NINO** Logo
38022 **LYNYRD SKYNYRD** Logo
40700 **METALLICA** Kill Em All
39488 **MUDVAYNE** Logo & Pryamid On Bill
41200 **PANTERA** Dancing Girl Against Pole In Flames
39645 **POISON THE WELL** Birds Logo
41870 **SHADOWS FALL** Athletic Mass. Logo
39239 **SLIPKNOT** Star Logo

BASEBALL STYLE CAPS

41212 **AC/DC** Logo With Lightning Bolt
42714 **ADEMA** Fire Logo
42088 **AFI** Wings Logo
40436 **AUDIOSLAVE** Flame Logo
33160 **BLACK LABEL SOCIETY** BLS Logo
33320 **COLD** Spider Logo
36362 **CRADLE OF FILTH** Dragon Logo & COF Logo
20522 **DANZIG** White Skull
27769 **DEFTONES** Triangular Chunky Star D Logo
27753 **DISTURBED** 3-D Red Mean Smiley Face
36128 **GODSMACK** Flaming Sun Logo
42830 **HATEBREED** Skull & Maces Logo
39237 **I. CLOWN POSSE** Running Hatchetman Guy
42085 **KORN** Logo With Large Tribal Design
37516 **LED ZEPPELIN** Logo & Symbols
42090 **METALLICA** St. Anger Logo & Ninja Star
39222 **MUDVAYNE** Pyramid Logo With Blue Flames
36108 **MUSHROOM HEAD** Logo With Mask On Back
28521 **PANTERA** 3-D Logo/Cowboys From Hell Logo
42708 **SLIPKNOT** Barcode Logo
38013 **SLIPKNOT** 3-D Logo & S Logo On Bill

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35651 **AC/DC** Logo
39009 **BLACK FLAG** Bars Logo
41282 **BLIND GUARDIAN** Logo
39010 **DOORS** Logo
39011 **DOWN** Logo
41280 **D. K. MURPHYS** Shamrock Logo
41283 **IN FLAMES** Star Face Logo
42298 **KORN** Logo
42299 **LYNYRD SKYNYRD** Logo
19990 **MISFITS** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
42300 **Q. OF STONEAGE** Sperm Q Logo
19991 **SUBLIME** Logo
41281 **SUPERSUCKERS** Rock Sign Logo
35652 **SYSTEM OF A DOWN** Logo
42727 **THIN LIZZY** Logo
35650 **WHO** Logo

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40362 **AC/DC** Logo
37682 **BLACK LABEL SOCIETY** Sonic Brew
40360 **BLACK SABBATH** Master Of Reality Logo
27274 **COLD** Spider Logo
32082 **CRADLE OF FILTH** Dragon Logo
24499 **DANZIG** Skull
42345 **DISTILLERS** Shady Lady
40730 **GODSMACK** Sun Skull Logo
36602 **I. CLOWN POSSE** The Wraith
32119 **KORN** Death Metal Logo
25269 **METALLICA** Logo
25750 **MISFITS** White Skull
38438 **MUDVAYNE** End Of Things Logo
25751 **PANTERA** Logo
27713 **POT LEAF** Leaf
19121 **PINK FLOYD** Dark Side Of The Moon
25272 **SLIPKNOT** Oval Logo
37330 **USED** It's Our Time To Shine

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35578 **AC/DC** Silver Logo
41332 **BLACK LABEL SOCIETY** Silver Logo
19978 **DISTURBED** Silver Logo W/Smiley Face
41269 **DOWN** Silver Logo
25299 **GODSMACK** Silver Logo
25298 **METALLICA** Silver Logo
39506 **OZZY OSBOURNE** Silver Logo
28669 **SLIPKNOT** Silver Logo

CHOKER NECKLACES $14

35583 **AC/DC** Logo
41333 **BLACK LABEL SOCIETY** Brewtality
25294 **DISTURBED** Mean Smiley Face
39001 **DOWN** Logo
25285 **GODSMACK** Sun Logo
41263 **IRON CROSS** Black Iron Cross
42301 **KORN** Logo
41261 **METALLICA** St. Anger Fist Logo
19989 **MISFITS** Skull
39507 **OZZY OSBOURNE** Logo
28699 **PANTERA** Logo
28698 **SLAYER** Iron Cross Sword Logo
28693 **SLIPKNOT** Triple S Star Logo
25280 **STAIND** Logo
25279 **SUBLIME** Logo
25291 **TOOL** Pill Logo

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43790 **AC/DC** High Voltage Logo
41760 **AFI** Sing The Sorrow Logo
11916 **ALICE IN CHAINS** Logo
41983 **ATREYU** Logo
43793 **AUDIOSLAVE** Red Circle Flame Logo
43979 **BLACK DAHLIA MURDER** Skull Logo
44205 **B. LABEL SOCIETY** BLS Flag
44198 **B. LABEL SOCIETY** Iron Cross With Skull
11926 **BLACK SABBATH** Logo
43959 **BLEEDING THROUGH** Winged Skull Logo
32100 **CKY** Logo
27275 **COLD** Spider Logo
42467 **CRADLE OF FILTH** Blood Red Logo
11935 **DANZIG** White Skull
41683 **DEFTONES** Def Cobra Logo
39322 **DISTURBED** Believe Symbol W/Grp Faces
38478 **DOWN** Logo
38483 **DOWN** Pepper Crown Of Thorns Face
40688 **EVANESCENCE** Logo
24367 **GODSMACK** Sun Logo
42899 **KILLSWITCH ENGAGE** Skull Logo
43993 **KORN** Blue Grafitti Logo
44576 **MACHINE HEAD** Lions Crest Logo
38204 **MARILYN MANSON** Logo
44019 **MEGADETH** So Far So Good Lp
43796 **METALLICA** Master Of Puppets Logo
11982 **MISFITS** White Skull
32125 **MORBID ANGEL** Logo
38311 **MOTLEY CRUE** Girls Girls Girls Logo
33479 **MUDVAYNE** Flatliner Logo
39595 **MUSHROOM HEAD** Logo
30665 **NINE INCH NAILS** Logo
43798 **NIRVANA** In Utero Lp
18399 **OZZY OSBOURNE** Logo
43799 **PANTERA** Skull Logo
21242 **RAMMSTEIN** Logo
40341 **SLIPKNOT** Pentagram Logo
44555 **SOULFLY** Back Cover Prophecy Lp Art
20366 **STATIC X** Logo
22582 **SUBLIME** Sun Logo
39599 **SUPERJOINT RITUAL** Logo
12024 **TOOL** Lateralus Logo
40706 **TYPE O NEGATIVE** Group Faces
12027 **WHITE ZOMBIE** Monster Face

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41170 **AC/DC** Dirty Deeds Done Cheap Logo
38920 **AUDIOSLAVE** Logo
43622 **AVENGED SEVENFOLD** Bat Winged Skull
38812 **BLACK LABEL SOCIETY** Brewtality
42526 **CHILDREN OF BODOM** COBHC Logo
32711 **COLD** Spider Web Logo
42146 **CRADLE OF FILTH** Mannequin
38810 **DANZIG** White Skull
42720 **DARKNESS** Tiger Logo
42978 **DEFTONES** Worship Heart & Daggers
42531 **DIMMU BORGIR** Death Cult Legion 666
36591 **DISTURBED** Mistress Believe Symbol
42973 **GODSMACK** Tattoo Rays Of Spiral Sun
43111 **HIM** Tribal Heartagram Logo
44659 **IN FLAMES** Devil Logo
40967 **IRON MAIDEN** Im A Killer
40995 **JUDAS PRIEST** Screaming Vengeance
38941 **KORN** Flaming Heart Logo
40696 **LACUNA COIL** Flower Logo
40984 **LED ZEPPELIN** Silver Logo
41401 **L. SKYNYRD** Confederate Flag Logo
43074 **MARILYN MANSON** Hand Of Glory Art
38925 **METALLICA** Ninja Star/Logo
21219 **MISFITS** Skeleton Hands
25479 **MORBID ANGEL** Logo
40998 **MURDERDOLLS** Ghoul Scout Logo
36350 **MUSH. HEAD** Militia Band Mask Logo
22079 **NINE INCH NAILS** NIN Logo
37147 **OPETH** Logo
43215 **OZZY OSBOURNE** Purple Cross Logo
41406 **PANTERA** Distressed Logo
28614 **PINK FLOYD** Dark Side Of The Moon
42957 **RAMMSTEIN** Flaming Heart Logo
33297 **RAMONES** Presidential Seal
42828 **SHADOWS FALL** Logo
40979 **SLAYER** Eternal Logo
33242 **SLIPKNOT** Pentagram Logo
43292 **STATIC X** Shadow Zone Logo
38896 **TOOL** Lateralus Eyes Logo
44482 **VELVET REVOLVER** Gid Silhouette

aperfectcircle

25755 **A PERFECT CIRCLE** Logo
40362 **AFI** Wings Logo
43986 **BLACK DAHLIA MURDER** Logo
39459 **BLACK LABEL SOCIETY** BLS Logo
43961 **BLEEDING THROUGH** Winged Skull Logo
36269 **CANNIBAL CORPSE** Bloody Logo
42452 **CRADLE OF FILTH** Blood Red Logo
32098 **CKY** Logo
27271 **COLD** Logo
19490 **DANZIG** Tribal Skull
13835 **DEFTONES** Logo
27709 **DEICIDE** Logo
24494 **DISTURBED** Mean Smiley Face
38484 **DOWN** Logo
40722 **GODSMACK** Sun Logo
25061 **INSANE CLOWN POSSE** Hatchet Guy
13678 **KORN** Logo
43967 **LAMB OF GOD** Logo
40351 **LINKIN PARK** Street Artist Photo
13684 **MARILYN MANSON** Logo
32157 **METALLICA** Logo
32156 **MISFITS** Classic White Skull
33096 **MUDVAYNE** Flatliner Logo
39733 **NIRVANA** Logo
10660 **OZZY OSBOURNE** Logo
13674 **PANTERA** Logo
41636 **POISON THE WELL** Logo
44039 **PROBOT** Logo
18957 **RAMMSTEIN** Logo
33085 **SLIPKNOT** Triple S Logo
19488 **STATIC X** Logo
22627 **SUBLIME** Logo
13834 **TOOL** Logo

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39649 **B. L. SOCIETY** BLS Logo/Sonic Brew
41310 **LINKIN PARK** LP Logo/Stencil Man
43542 **MISFITS** Logo/Mommy Can I Go Kill
36457 **OZZY OSBOURNE** Logo With Cross
43537 **S. PISTOLS** Logo/God Save Queen
43095 **SLAYER** Eagle In The Abyss
40978 **SLAYER** Logo/Iron Cross
38470 **SLIPKNOT** Logo/Goat Head In Pentagram

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41315 **AUDIOSLAVE** Red Circle Flame Logo
42139 **BLACK LABEL SOCIETY** Doom Crew
36319 **CANN. CORPSE** Bloody Logo **XL Only**
42527 **C. OF BODOM** Logo/Hate Crew Deathroll
42557 **CKY** Ozzy Logo
36585 **COLD** Venom Spider Logo
28415 **CRADLE OF FILTH** Flaming Logo
40944 **DEFTONES** Caligraphy Deftones Logo
42530 **D. BORGIR** Logo/Satan We Trust **XL Only**
41316 **GODSMACK** Flaming Sun Logo
38786 **HATEBREED** A Call For Blood/Vengeance
43110 **HIM** Vines Heartagram Logo
41115 **IN FLAMES** Emblem Logo
36849 **INSANE CLOWN POSSE** The Wraith
43084 **IRON MAIDEN** Logo/Live After Death
42944 **KILLSWITCH ENGAGE** Skull Nails Logo
43178 **KOTTON MOUTH KINGS** Crown Logo
44076 **LED ZEPPELIN** 4th Lp Man With Bundle
41317 **M. MANSON** Gloden Age Grotesque Logo

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42114 **MEGADETH** Logo
40953 **METALLICA** Group Live Silhouette
41318 **MUDVAYNE** Hazardvayne Pyramid Logo
39665 **OPETH** Logo **XL Only**
41044 **O. OSBOURNE** Eyes Logo
40648 **PANTERA** Flaming Screaming Skull
42843 **SHADOWS FALL** SF Star Logo/Logo
40977 **SLAYER** Eagle In The Abyss/Logo
43089 **SLAYER** South Of Heaven
36500 **TOOL** Nerve Ending Logo

MISCELLANEOUS ROCK APPERAL

Note Individual Prices & Sizes

13196 **AC/DC** Baseball Jersey
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39729 **AC/DC** Baseball Jersey
Those About To Rock **M/L/XL $29.50**
39652 **B. LABEL SOCIETY** Football Jersey
BLS Logo/Brewtality **L/XL $55.00**
40940 **DEF LEPPARD** Muscle Tank Tee
British Flag Print **M/L/XL $25.50**
40947 **DEFTONES** Baseball Jersey
Cobra Nation Logo **M/L/XL $25.50**
38769 **HATEBREED** Baseball Jersey
Healing To Suffer Angle **M/L/XL $25.50**
42003 **IN FLAMES** Baseball Jersey
Reroute Remain Logo **M/L/XL $29.50**
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32655 **SUBLIME** Baseball Jersey
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41174 **DEFTONES** Tiger Head Logo
40046 **GOOD CHARLOTTE** Logo/GC Logo
39311 **I. CLOWN POSSE** Hatchetman Guy
39314 **KORN** Logo (Black & Grey Backpack)
41188 **KORN** Logo (Light Grey Backpack)
40047 **LINKIN PARK** Spray Paint Street Artist
41180 **METALLICA** Logo/Ninja Star
40048 **MISFITS** Logo/White Skull
41178 **MUDVAYNE** Flamed Pyramid Logo
41175 **PANTERA** Cowboys From Hell Logo
41177 **SLIPKNOT** Logo
41176 **SOCIAL DISTORTION** Dancing Skelli
41181 **SUBLIME** Logo/Flaming Sun
39313 **TOOL** Logo

39889 **AFI** Black/Logo
41230 **AUDIOSLAVE** Black/Logo W/Red Flame
41005 **B. LABEL SOCIETY** Black /Brewtality
41241 **CKY** Black/Jumbo Red Logo
41234 **DEFTONES** Grey/Tiger Head Logo
38008 **DISTURBED** Black/Believe Symbol & Logo
43319 **EVANESCENCE** Black/Logo
41227 **GODSMACK** Black/Spray Glow Jumbo Sun
41225 **I. C. POSSE** Running Hatchetman Guy
42949 **KILL. ENGAGE** Black/Skull Nails Logo
24162 **KITTIE** Black/Logo
41232 **KORN** Black/Grey Jumbo Blend Logo
41242 **L. PARK** Army Green/Meteora Street Artist
24460 **METALLICA** Black/Logo With Ninja Star
35649 **METALLICA** Black W/Grey Stripes/3-D Logo
42412 **MISFITS** Black/Graveyard Logo
24666 **MORBID ANGEL** Black/Logo

41235 **MUDVAYNE** Navy Blue/Flamed Pyramid Logo
17841 **NINE INCH NAILS** Black/NIN Logo
38903 **NIRVANA** Black/Red Sketch Logo
41228 **OZZY OSBOURNE** Grey/Jumbo Black Logo
41220 **PANTERA** Black/CFH Skull & Crossbones
32266 **PINK FLOYD** Black/Dark Side Of The Moon
40857 **RANCID** Black/Crimson Ghost Logo
42823 **SHADOWS FALL** Black/Logo
26522 **SLIPKNOT** Red Beanie/3-D Logo
32639 **STATIC X** Black/Machine Logo
41239 **SUBLIME** Brown/Logo W/Long Beach Logos
38250 **TOOL** Black/Lateralus Logo

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41192 **METALLICA** St. Anger Logo/Ninja Star
41195 **MUDVAYNE** Logo/Flamed Pyramid
36635 **PANTERA** Skull & Crossbones Logo/Flames
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41243 **I. CLOWN POSSE** Running Hatchetman Guy
41191 **KORN** Multi-Logo
41184 **METALLICA** St. Anger Logo/Ninja Star
35565 **MISFITS** White Skull
41185 **MUDVAYNE** End Of Things Pyramid Logo
36487 **OZZY OSBOURNE** Logo
41881 **PANTERA** Dancing Girl With Logo
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32976 **M. CRUE** Girls,Girls W/Guns 'N Roses '87
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32986 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
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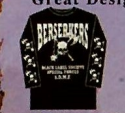

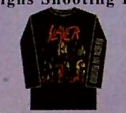

33002 **AC/DC** Highway To Hell
39650 **B. LABEL SOCIETY** Doom Crew Iron Cross
39186 **B. LABEL SOCIETY** Berserkers Special Forces
42525 **CHILDREN OF BODOM** Hate Crew Deathroll
42145 **CHIMAIRA** Logo/The Impossibility Of Reason
44406 **CRADLE OF FILTH** Nymphetamine/Sex Sex
25332 **DANZIG** White Skull
40942 **DEFTONES** Est. 1988 Eagle Logo
42528 **D. BORGIR** Armageddon Skull Bone Saw
36571 **DISTURBED** Believe Flaming Symbol Logo
41113 **IN FLAMES** Star Face
40964 **IRON MAIDEN** Piece Of Mind
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37527 **LED ZEPPELIN** Exploding Zeppelin Blimp
41309 **L. PARK** Meteora Street Artist Graffitti Logo
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19724 **MISFITS** Glow In The Dark Skeleton
40958 **MUDVAYNE** Half Makeup Group Faces Photo
42066 **OLD MANS CHILD** In Defiance Of Existence
33330 **OPETH** Blackwater Park
28732 **OZZY OSBOURNE** Logo
40642 **PANTERA** Flaming Claw Holding Logo
41753 **SHADOW FALL** Logo/The Art Of Balance
43094 **SLAYER** Reign In Blood
40639 **SLIPKNOT** Mayhem Skull/Logo
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31 HALLOWEEN
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METAL wire CONCERT calendar

CONTINUED FROM PAGE 14

OZZFEST (BLACK SABBATH/ JUDAS PRIEST/SLAYER/ BLACK LABEL SOCIETY/ SLIPKNOT, HATEBREED + MORE)

AUGUST

3: Albuquerque, NM
5: Dallas, TX
7: San Antonio, TX
10: Kansas City, KS
12: St. Louis, MO
14: East Troy, WI
17: Detroit, MI
19: Cleveland, OH
21: Chicago, IL
24: Indianapolis, IN
26: Camden, NJ
28: Pittsburgh, PA
31: Raleigh, NC

VAN HALEN/SHINEDOWN

AUGUST

1: Denver, CO
3: Salt Lake City, UT
5: Phoenix, AZ
6: Las Vegas, NV
7: Las Vegas, NV
10: San Jose, CA
11: Sacramento, CA
13: Oakland, CA
14: Fresno, CA
16: Anaheim, CA
17: Chula Vista, CA
19: Los Angeles, CA
20: Los Angeles, CA

METALLICA

AUGUST

16: St. Paul, MN
17: Fargo, ND
19: Indianapolis, IN
20: Milwaukee, WI
22: Moline, IL
24: Peoria, IL
25: Ft. Wayne, IN
27: Chicago, IL
28: Chicago, IL
30: Ames, IA

PROJEKT REVOLUTION TOUR (LINKIN PARK/ KORN/LESS THAN JAKE/ DOWNSET/SNOOP DOGG + MORE)

AUGUST

2: Wantagh, NY
3: Camden, NJ
5: Cuyahoga Falls, OH
6: Noblesville, IN
7: Tinley Park, IL
9: Burgettstown, PA
10: Bristow, VA
11: Virginia Beach, VA
13: Atlanta, GA
14: Charlotte, NC
17: West Palm Beach, FL
18: Tampa, FL
20: Dallas, TX
21: Selma, TX
22: The Woodlands, TX
24: Bonner Springs, KS
25: Maryland Heights, MO
27: East Troy, WI
28: Somerset, WI
30: Englewood, CO
31: Albuquerque, NM

FAMILY PICNIC TOUR (STATIC-X/TRUST COMPANY/ SOIL/LO-PRO/ ARITHMETIC OF WAR)

AUGUST

1: Minneapolis, MN
3: Denver, CO
5: Houston, TX
13: Cleveland, OH
14: Columbus, OH
15: Chicago, IL
18: Baltimore, MD
22: Hartford, CT
27: Seattle, WA

KISS/POISON

AUGUST

3: Birmingham, AL
4: Atlanta, GA

ALICE COOPER

AUGUST

1: Cohasset, MA
3: Williamsport, PA
4: Richmond, VA
7: Bethlehem, PA
8: Champion, PA
10: Columbus, OH
11: Sandusky, OH
12: Ft. Wayne, IN
13: Clear Lake, IA
15: Saginaw, MI
16: Detroit, MI
18: Escanaba, MI
20: Thunder Bay, CAN
21: Thunder Bay, CAN
22: Winnipeg, CAN

INCUBUS/THE VINES

AUGUST

2: Bakersfield, CA
3: Reno, NV
5: West Valley, UT
6: Nampa, ID
7: Seattle, WA
9: San Jose, CA
10: Sacramento, CA
11: Fresno, CA
14: Las Vegas, NV
15: San Diego, CA
17: Anaheim, CA
18: Inglewood, CA

VANS WARPED TOUR (BAD RELIGION/ NEW FOUND GLORY/ STORY OF THE YEAR/ YELLOWCARD/LILLIX/ AVENGED SEVENFOLD)

AUGUST

1: Jacksonville, FL
2: Charlotte, NC
3: Virginia Beach, VA
4: Washington, DC
5: Pittsburgh, PA
6: Camden, NJ
7: New York, NY
8: Englishtown, NJ
10: Hershey, PA
12: Quebec City, CAN
13: Montreal, CAN
14: Toronto, CAN
15: Pontiac, MI
16: Cincinnati, OH
17: Columbus, OH
18: Darien Center, NY
19: Boston, MA
20: Boston, MA

SOULFLY/ILL NIÑO/CRISIS

AUGUST

1: Salt Lake City, UT
3: Boise, ID
4: Spokane, WA
5: Seattle, WA
6: Portland, OR
7: Sacramento, CA
8: San Francisco, CA
10: San Diego, CA
11: Hollywood, CA
12: Anaheim, CA
13: Las Vegas, NV
14: Window Rock, AZ
15: Tempe, AZ
17: El Paso, TX
18: Albuquerque, NM
19: Oklahoma City, OK
20: Austin, TX
21: Corpus Christi, TX
22: McAllen, TX
24: Houston, TX
25: Ft. Worth, TX
26: Springfield, MO
27: Kansas City, MO
28: Sauget, IL

STRHESS TOUR (SHADOWS FALL/HIMSA/ AS I LAY DYING/ REMEMBERING NEVER)

AUGUST

1: Abilene, TX
3: Oklahoma City, OK
5: Albuquerque, NM
6: Tucson, AZ
8: Anaheim, CA
9: Las Vegas, NV
10: Grand Junction, CO
11: Denver, CO
12: Omaha, NE
13: Cedar Rapids, IA
14: Chicago Heights, IL
15: Cleveland, OH
16: Grand Rapids, MI
17: Toledo, OH
18: Erie, PA
19: Syracuse, NY

DEEP PURPLE/ JOE SATRIANI/THIN LIZZY

AUGUST

13: Gilford, NH
14: Boston, MA
15: Wantagh, NY
17: Saratoga Springs, NY
18: Holmdel, NJ
20: Hamburg, NY
21: Toronto, CAN
23: Milwaukee, WI
24: St. Paul, MN
25: Bonner Springs, KS
27: Selma, TX
28: The Woodlands, TX
29: Dallas, TX
31: Denver, CO

RUSH

AUGUST

1: Atlanta, GA
3: Bristow, VA
4: Camden, NJ
6: Hartford, CT
7: Scranton, PA
9: Saratoga Springs, NY
11: Wantagh, NY
12: Mansfield, MA
14: Holmdel, NJ
15: Darien Center, NY
18: New York, NY
19: New York, NY
21: Montreal, CAN
22: Toronto, CAN

YES/DREAM THEATER

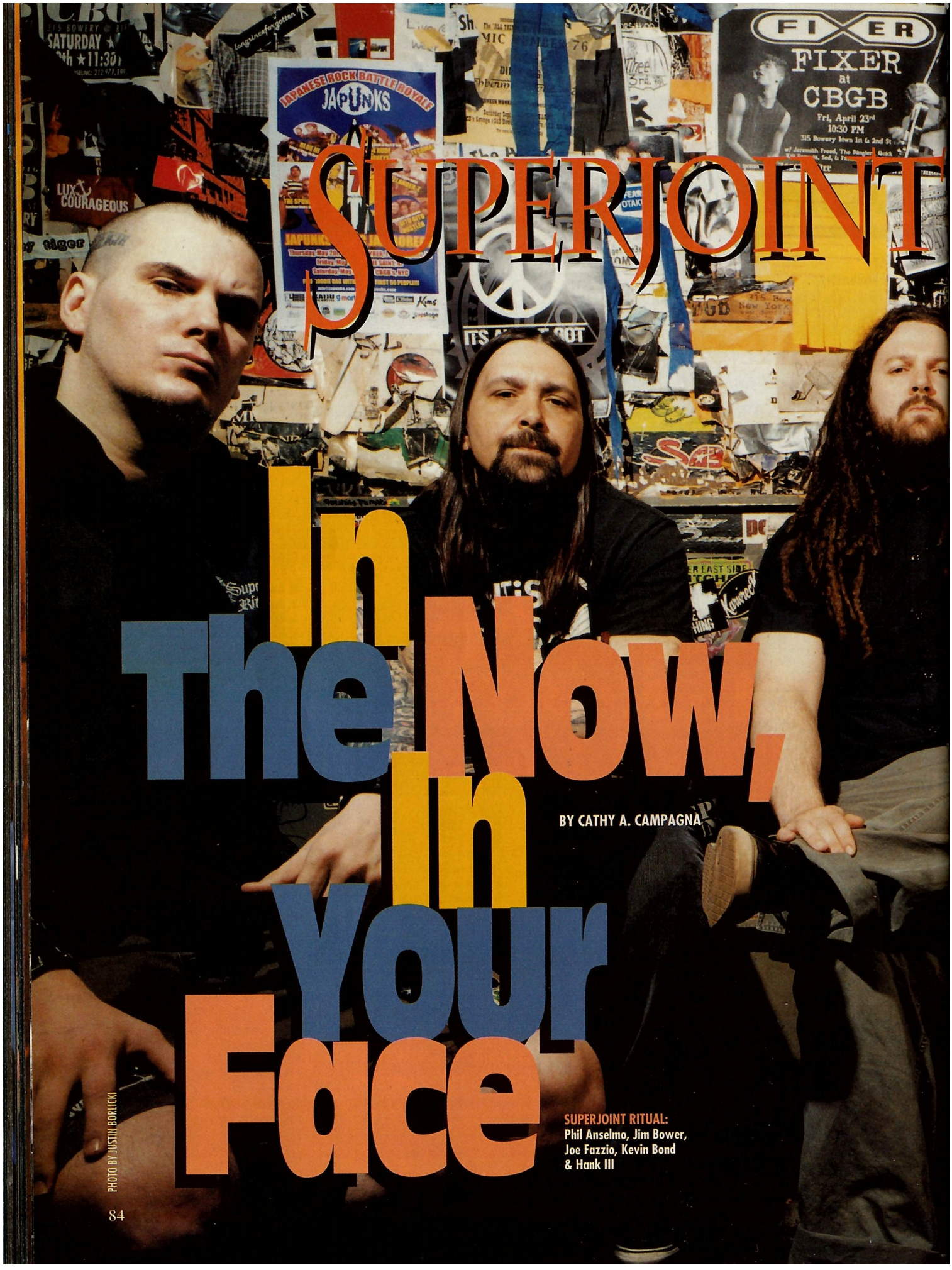
AUGUST

17: Quebec City, CAN
18: Montreal, CAN
20: Atlantic City, NJ
21: Atlantic City, NJ
22: Hartford, CT
25: Bristow, VA
27: Holmdel, NJ
28: Wantagh, NY

JOURNEY

AUGUST

2: Turlock, CA
4: Sun Valley, ID
6: Davenport, ID
8: Council Bluffs, IA
11: Albuquerque, NM
12: Ogden, UT
20: Hilton Head, SC
21: Valdosta, GA
26: Gilford, NH
27: Meadville, PA
28: Mansfield, MA
31: Wallingford, CT



SUPERJOINT

In The Now, In Your Face

BY CATHY A. CAMPAGNA

SUPERJOINT RITUAL:
Phil Anselmo, Jim Bower, Joe Fazzio, Kevin Bond & Hank III

PHOTO BY JUSTIN BORLICKI

Philip Anselmo, the roar of the anti-scene generation, will claim a place in history not only for his illustrious stint as the frontman of Pantera—the band who, for the latter half of the '90s, practically single-handedly kept the banner of purely aggressive music burning—but also for his unabashed compulsion for constant side-tasking. Namely? Down, Christ Inversion, Southern Isolation, and any number of other side-projects, ranging from punk, to death metal, and everything in between, including his long-standing oasis for the devilish, New Orleans' House Of Shock. But his attention is now undivided, as his Superjoint Ritual has become the supergroup of the hardcore underground, as unapologetic as they are unrelenting. On par with his appreciation for music, is the creditability of his no-nonsense convictions, which he belts out in as stern a voice as he has on record and onstage. At every level, Phil Anselmo is a force to be reckoned with. His vocals are the composite of grains of dust from a graveyard expressed in animalistic eruptions, and he's the poster child of intimidation, something that's always distinguished him from the pack. But beneath that gruff exterior, he reveals his acute observations on politics and human behavior, and even flecks of sensitivity towards the female species.

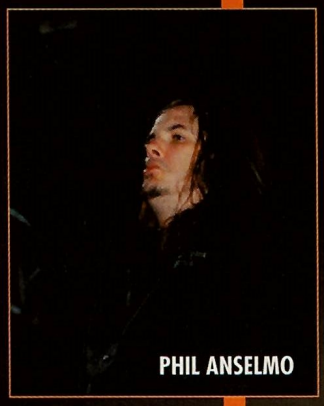
The thrashing army that is Superjoint Ritual consists of guitarists Jim Bower [Down, Corrosion Of Conformity, Eyehategod] and Kevin Bond, drummer Joseph Fazzio, and Hank Williams III on bass, together with Anselmo producing two decadently mutilating CDs instilled with vivid dynamics and unspeakable terror. Their *Use Once And Destroy* debut bled sonic retaliation against all the spit-shined, wanna-be metal acts at the time of its 2002 release. A year later, their ever-climactic, frightfully vindictive feast of thrash ethos, sledgehammering drums and cyclone-timed riffing spawned *A Lethal Dose Of American Hatred*. With lyrics like, "*The U.S. is the great Satan*" and "*My God beats the fuck out of your God*," Superjoint have a message which, ultimately, has been adopted by their growing devotees. Whether Anselmo did so intentionally or not, his words of razor-sharp confidence invoke a sense of invisibility and empowerment within all in earshot.

Before his summer excursion into the OZZfest church that Sharon and Ozzy Osbourne built, the once again Mohawk-sporting frontman spoke to *Metal Edge* with that same belligerent idealism regarding the war, music, and Superjoint's fall plans—But the door to the past is tightly locked behind him.

MORE

SUPERJOINT RITUAL

CONTINUED



PHIL ANSELMO

METAL EDGE: How are you preparing yourself for OZZfest? You've been on so many of them, do you have any kind of regimen? Being in the sun all day can be grueling.

PHILIP ANSELMO: It can be, for sure. I just started working out for the OZZfest, big-time physical.

ME: Boxing?

PA: Yup, a lot of that. A lot of stretching, a lot of pushups, a lot of crunches, shit like that. Right now, I am very focused and very physical—It's very tiring, but worth it in the end.

ME: You've recently played places as intimate as New York City's CBGB's. Do you prefer stages like that, as opposed to bigger OZZfest stages and bigger crowds?

PA: In all honesty, having done both, it really makes no difference whatsoever… The more intimate setting of a club that is just jam-packed with people and everybody's just in sync with each other, fucking going for it, there's definitely a certain magic there that really can't be reproduced in such a wide capacity as an arena. Obviously, we got much tighter, but the crowds, I would figure all of them, I don't think there was one night different, but it seems that they are extremely aware of every lyric on the record. There are times that the crowd's volume overtakes the stage volume, they are singing so fucking loud. The audiences in general, I think they're catching on to the whole vibe that we're sending out, and they are extremely physical. I just don't think that there has been that type of physical audience since the early-'90s/late-'80s.

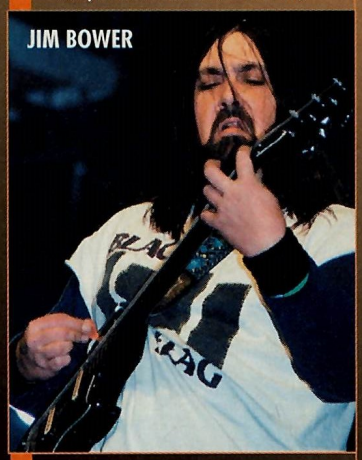
"The crowds, I would figure all of them, I don't think there was one night different, but it seems that they are extremely aware of every lyric on the record. There are times that the crowd's volume overtakes the stage volume, they are singing so fucking loud. The audiences in general, I think they're catching on to the whole vibe that we're sending out, and they are extremely physical. I just don't think that there has been that type of physical audience since the early-'90s/late-'80s."

ME: You brought up the lyrics—It seems like a lot of *Lethal Dose* was a response to 9/11.

PA: Parts of it, for sure. I think we got to do what we got to, and unless you are making these particular decisions… I mean, yeah, we are a country, we are people who are allowed an opinion. 9/11 was a horrific thing, definitely the lowest point in American history, I would imagine, as far as us taking one on the chops. I cannot help but be sympathetic to families who lost people in that tragedy, on the planes and in the buildings—To every person who is anti-war, I have to point out the importance of us definitely showing a very, very strong front, not looking vulnerable, and also redeeming some of… I mean, Christ, look, we still have the death penalty. That's all I have to say. In a perfect society, none of that would have happened. There would be no 9/11, no executions, Christ, there would be no jails, but I'm just saying, if you fuck with the U.S., no matter what we do, you're going to have pay at one point or another.

ME: You mentioned not looking vulnerable—Did you happen to see the footage of the U.S. solider that was executed?

PA: Oh yeah, that was miserable, man. I mean, they try and whatever, the interrogation pictures are humiliating and whatever, but me? If you want to know where Osama Bin Laden is, or where Saddam Hussein is, or where any of these crazy mother-fuckers are, do what you must to get an answer. I know for a fucking fact that every other country, for the most part—especially in the Third World and the Middle Eastern countries—shows a lack of regard when it comes to human life and the value of it. I mean, I'm not saying let's lower our standards and lower ourselves to their level, you know? But we need to restore some order with authority, and if it is war that we have to endure, then so be it, if it's the only language they understand. Because they obviously are not privy to just stopping at our request, "Knock this shit off, you mother-fuckers!" You know they have been warring since the beginning of time—Don't drag us into your shit. Maybe there's a question of us putting ourselves in there, but if you harbor these terrorists, and you damn well know about it,



JIM BOWER

then you pay the fucking price, as well. It's time to make a parking lot—Put a flag in the ground and call it the United States Of The Middle East. I mean, definitely—Fuck them! I mean, if you know the facts about the Al Quaeda, they come across like a bunch of paranoid homosexual fucking Arabs, whatever the hell they are. The way they treat women and their entire attitude towards the subject is homo, man. They fucking just seem gay. I mean, obviously people are great or shallow in one way or the other, its men and women—But they are not doing themselves any favors by fucking humiliating every woman in sight. That is Hitler-type shit. That's dictator, fucking hatred right there. None of that floats. Nobody puts up with that shit, you're begging to get your ass blown away!

ME: You sound inspired—Have you starting writing for the next record?

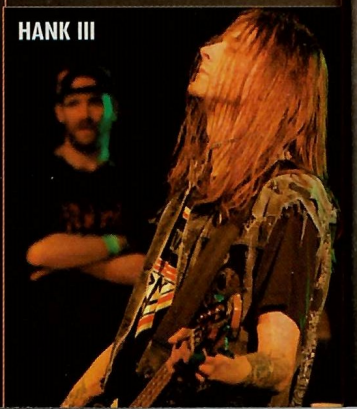
PA: I am thinking towards the next record, however, all I know is that it will fucking rip ass. It's got to be authentic, and that's all I can concentrate on. Subject matter and what not? It's not as clear of a vision, but it's coming around. It's here and there, nothing deadly serious yet, but here and there. I would imagine during this time home before the OZZfest we'll jam a few times, for sure.

ME: You just recently did *Headbanger's Ball*. You've been a mainstay on that show since its conception—Does appearing on it again lead you think of how your career has evolved over time?

PA: You mean, like you reflect?

ME: Yes, perfectly said.

PA: Now and again, you know what I mean? It's now and again, but I pretty much stay in the now a whole lot, and what's past is the past. I have a lot to look forward too in the future, and after you do something that was a total success and you lived it large… I'm still living it the same way. You have to set new goals and conquer them, you have to. That's



HANK III

PHOTOS BY ANNAMARIA DISANTO

what I am in the process of now.

ME: Superjoint is your primary focus now—Is there ever going to be more Christ Inversion or Down material coming?

PA: No. I mean, Christ Inversion is an extremely dated band, but I really wish it would have come out when it was written—We did a demo in '94, and then one in '96. The first one being very primitive, I guess you could say like an early-Bathory or Beherit-style, and different influences, for sure. The second album was insane, crazy riffing and what not. You've heard so many types of black metal bands, I don't want people thinking that I'm just jumping on these trendy, panda bear make-up, spikes and leather pants… I'm not going to change, I'm not going to put on any make-up. I just did what I did back in '94, '95, '96, because I fucking felt like it. I'd get off of a tour, and I would want to jam. I would've written songs that no way I could play with Pantera, but I could definitely play them in other bands, and that's also basically how Superjoint came about, and Down, and any other band you can think of. I won't be playing it live or anything like that—I will definitely be doing Superjoint Ritual.

ME: Focusing on OZZfest, it seems you have everybody reuniting on there, causing almost a nostalgic tone. Does that put any ideas into your head? You have Sabbath coming back, Rob Halford coming back to Priest…

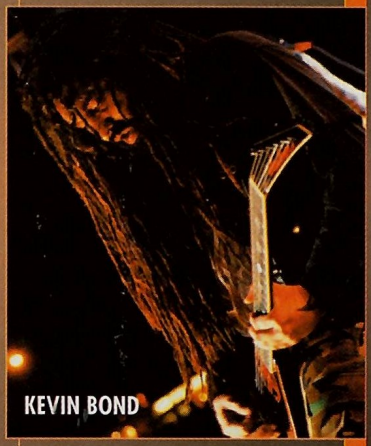
PA: Sabbath always comes back. I think the only band that is reuniting is Judas Priest. I know [Dave] Lombardo has been jamming with Slayer, but Slayer has always been Slayer—Kerry King, Jeff Hanneman, and Tom Araya are fucking Slayer. They are indispensable. I mean, Lombardo is a great fucking drummer, but the kid that they had before, [Paul] Bostaph was a good player, as well. It's not like you were missing a whole shitload, but it is definitely good to have Lombardo back. It definitely feels good, but as far as getting any

JOE FAZZIO

ideas, yeah—I got an idea that Superjoint is gonna kick fucking ass. That's my idea.

ME: Are there any new and upcoming bands that really have your attention?

PA: You know, I listen to so much older shit, man, and I write my own stuff—I'm not really aware of too much that is out there besides Darkthrone and Satyricon. Those are the only black metal bands I listen to


KEVIN BOND

anymore, if I even listen to it at all. I enjoyed it when it first came back, I really did—Especially when it was raw and new, and kids were worshiping bands like Celtic Frost and fucking Bathory.

ME: There are always arguments over whether or not Cradle Of Filth are truly black metal. What do you think of them?

PA: I consider them laughable—A joke, a t-shirt company… Embarrassing, totally embarrassing. That's not fucking black metal—Immortal, early Immortal, is black metal. Actually, the last album Immortal did was black metal, fucking raging fucking black metal.

ME: You've played OZZfest so many times, is there something momentous for you about this experience? Is there something that you think is going to make it different?

PA: Well, it's a different OZZfest, you know. It's obviously, purely… There's been so many questionable bands before, this is the first year where the majority of the bands are absolutely not questionable. I'm just looking forward to it. I'm looking forward to just getting out there and blasting through our fucking set. Devastate, you know?

ME: Do you know what you are doing afterwards?

PA: No, I have no idea yet. Hopefully, I want to test the waters one more time with somebody—If they have the fucking balls, I'm ready to throw. Then, afterwards, it's time for a third record.

ME: Early on, did you know that you had this creative versatility and power?

PA: I really don't know. I have never looked into the old crystal ball. No, I just lift one foot in front of the next and just go off with it.

ME: Can I ask you what you think of the Damageplan record?

PA: No.

ME: I can respect that… There's one lyric I have to ask you about on *Lethal*—In the song "Dressed Like A Target," you sing, "*We're not hippies, we're slippies.*" What's a Slippy?

PA: Slippies are what Charlie Manson called his group, his family. He told them, "We're not hippies, we're slippies. We don't fit in with the regular peace and love, we're a different breed." That's basically what that means.

ME: Have you ever thought of recording one of the songs Charles Manson has written?

PA: Nah, fuck no. It would be cheesy, if you ask me.

ME: Blabbermouth.com has become a very popular website in the metal community, and there was a posting on there about your departure from Pantera. Do you want to get into that?

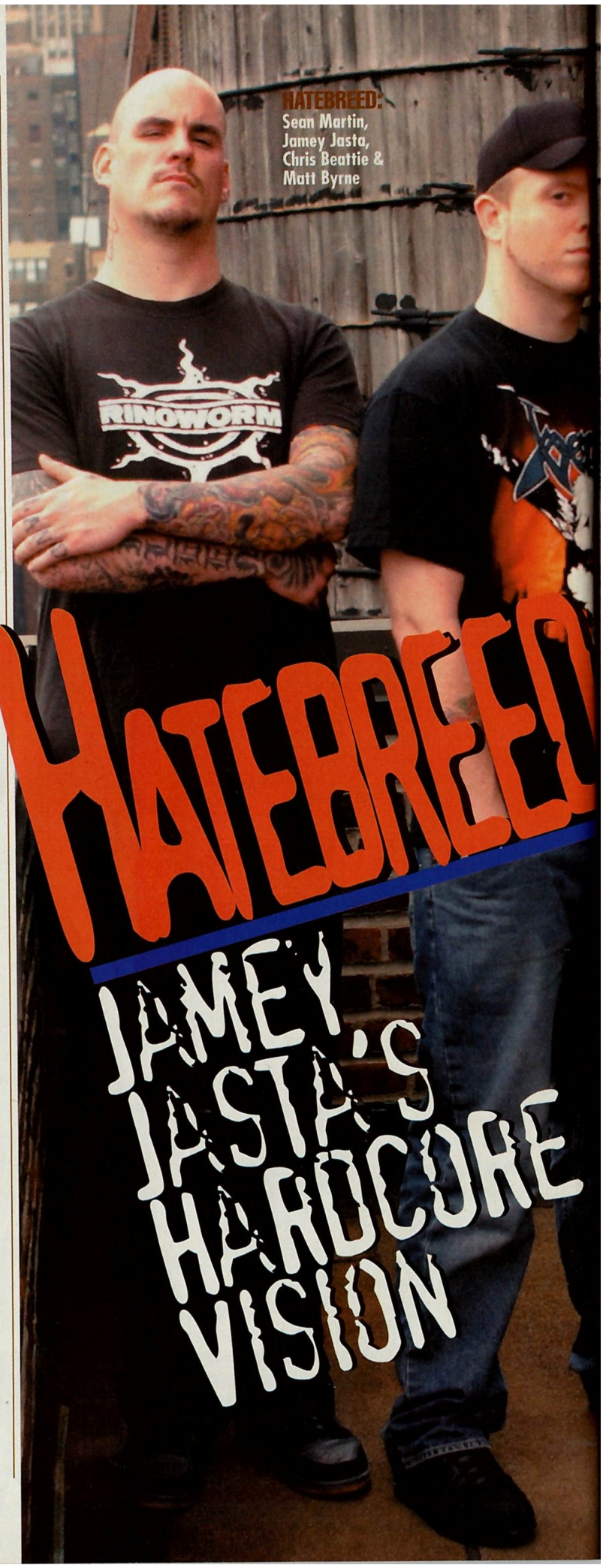
PA: [Hesitates] What about it? Who knows better than me and fucking Rex [Brown, Pantera bassist]? Who knows better?

ME: It was posted, in a statement by Dimebag, that musical differences aren't why you left. It reads, "I'll tell you this, dude. It's not a musical thing, really, that is why that dude took off and left… I can't even begin to put a finger on it. I know some shit that nobody fucking knows. Look, dude, when you're a brother with somebody for twelve fucking years, and you do everything in the fucking world together, and you build this band from nothing to what it is and what-not, and then you just up and just don't want to be around those people all of a sudden:.. There's some weird reason floating around. It goes even further than egos or something like that. I can't even... I don't really want to get into it. This whole thing needs to come to rest, period. It's not just a musical thing. It could be anything from fucking addictions to anything you can fucking dream up. Me and [brother] Vinnie have a fucking standard level. Man, you know, I'll tell you this, dude: Me and Vinnie were the heart and soul of Pantera. You watch the fucking home videos, you see who's driving the fucking thing, who's the fucking life of the fucking party and who's the hell-raisers…" That was credited as being taken from Digitalnoise.net.

PA: He said *what*? [Laughing] That's a fucking… It is what it is, and I have no comment at all. Thanks for all the fucking publicity... •

HATEBREED

JAMEY JASTA'S HARDCORE VISION



HATEBREED: Sean Martin, Jamey Jasta, Chris Beattie & Matt Byrne

By Paul Gargano
Photos by Eddie Malluk

Hatebreed frontman Jamey Jasta is a visionary. He's a hardcore pioneer who never strayed from his do-it-yourself ethic and never let the business side of the music industry scramble his unparalleled work ethic. While other bands attempted to change when trends told them to, Hatebreed held strong, standing tall in the face of adversity and refusing to waver. While others were ducking and weaving, they were fighting back, not only holding their own as one of aggressive music's most unprecedented forces, but making forward strides. No, they weren't selling millions of records, but when you release an album as abrasive—yet melodically and musically structured—as 2002's *Perseverance*, selling a quarter-of-a-million records is equally as impressive. Unfortunately, the awards seem to go to the bands that clog the mainstream, and not necessarily the one's that helped shape it.

When their *Rise Of Brutality* was released late last year, it was met by similar thunder within the underground ranks—But now it's the mainstream that is starting to feel the tremble of its charge. The *Headbanger's Ball* tour offered Hatebreed—Jasta, guitarist Sean Martin, bassist Chris Beattie and drummer Matt Byrne—an opportunity to preach their mission to more rock-minded minions, as Damageplan and Drowning Pool offered exposure to a new, bloodthirsty demographic of potential fans. On the day *Metal Edge* sat down with Jasta, they were actually part of a radio festival in Dallas that featured the more commercial likes of Trapt and Everlast. Said Jasta as the band got off stage: "Fuck, that might have been one of the worst shows we've ever played…" Okay, so maybe their ideal positioning on a bill isn't immediately after Puddle Of Mudd, but give Hatebreed a stage, and they'll make it their own, regardless of who they may be sharing it with. There's not a busier man in the metal scene than Jasta, who spends his days handling his label, his management company, his various live promotions, and jetting back-and-forth between the tour and New York City *Headbanger's* tapings, and his night's fronting hardcore giants Hatebreed. About the only thing that's subtle about the band, is the influence they've had on the modern heavy music scene—They may be discrete to the mainstream, but their impact on the underground has been profound…

METAL EDGE: I guess we shouldn't be surprised that Hatebreed were on the *Headbanger's Ball* tour…
JAMEY JASTA: Well, the first one was so successful, and they wanted us to do that one, so it was eventually going to happen, just for the sake of it. For this one, they wanted to make it a real eclectic bill—They have Drowning Pool, who is a rock band, and they wanted to pick a hardcore band, so it ended up being perfect. It could have been a little bit more organized, but other than that, the shows have wound up being killer.

ME: Given your role with the show, did you have more input in the tour? Did you have leverage with who might do the tour?
JJ: I just wanted to get the tour going and get on the road, I wasn't really trying to push any of my own personal opinions. There were a lot of bands that were up for the opening slot. Believe it or not, [Hatebreed and Damageplan] both had an offer from Korn, and there was a lot of talk of that being the *Headbanger's Ball* tour. But when the Korn tour went away, I decided, "Well, why don't we just do us and Damageplan anyways, and have it be the *Headbanger's* tour?" I was looking forward to going out with Korn, because it was going to be really good for us, but it's okay, maybe the

"I am just glad that we were sort of a springboard for a lot of bands—We fought to really be doing what we are doing, and it's good, because someone has to do it. I am very proud when I see the ads with a description of Hatebreed, and so many bands that say that they kind of base their career on ours. That's the way I was with Slayer, so that was a big compliment."

opportunity will arise for us again. We did give Korn a lot of love on both videos with *Headbanger's Ball*, but they definitely have a more mainstream credibility, and it's understandable.

ME: Hardcore is becoming so entrenched in metal now, and you guys have been doing it for so long. Do you feel like a visionary?

JJ: I am just glad that we were sort of a springboard for a lot of bands—We fought to really be doing what we are doing, and it's good, because someone has to do it. I am very proud when I see the ads with a description of Hatebreed, and so many bands that say that they kind of base their career on ours. That's the way I was with Slayer, so that was a big compliment. And, we have done the impossible in so many different ways. It's cool that people are giving us our credit.

ME: Why do you think the time is now for metal and hardcore to make such a mark?

JJ: There is a lot of music out there at is really watered-down, and I think that certain people just really want a break. I think we have been doing this for ten years, and it's our job. Who knows why any band is successful?

ME: You said Slayer was a model for you early-on—Do you feel like you've become more "metal" over the years?

JJ: Yeah, as far as ethics go, because you can't tell Slayer, "No, I am going to sell your shirts for $10." You've got to roll with the punches and you have to realize that the fans are used to that…There is really nothing wrong with it in my mind, because there are plenty of hardcore fans that are like us, that are disappointed with the door prices, but they know we are going to come back on our headlining tour and we are always going to bring a killer package with us. That, to me, is cool.

ME: And you're doing OZZfest again this summer…

JJ: Yeah, third time, and co-headlining.

ME: That's going to be brutal—You guys and Slipknot.

JJ: Yeah, they helped us getting onto the first OZZfest without having to pay, giving us equipment. They were really good to us.

ME: This year's OZZfest is unprecedented in terms of heavy bands. Doing *Headbange's Ball*, do you feel like that puts you more into the loop with what people are looking for?

JJ: Except when it comes to OZZfest! But, yeah, without a doubt. You can tell people want more of a change. They don't want to deviate, except for when it comes to OZZfest. They need to deviate from the major labels, nu-metal, the new bands that won't be a band six months after, and that's just the name of the game. You know how it is. You're not gonna cover bands that you know aren't gonna be a band when the tour support fades. It's all a part of the industry. Now they are finally realizing that, especially after the success of some of the more underground package tours like the Stillborn fest, or *The Rise Of Brutality*—We were selling out a lot of big rooms, and we're all smaller bands that hadn't sold over 50,000

records. It just goes to show that it is important, it is gonna draw kids, and it is gonna be underground people. Especially with the older bands, too, because those are the bands that are the reason that we do what we do.

ME: With a tour like OZZfest, you almost get the impression that metal is going mainstream. You get bands like Shadows Fall playing these festivals who aren't platinum or gold, but are selling 50-100,000 records, which is a huge success to them, because they're not part of the major-label machine.

JJ: It was never like that before, it wasn't. Back in the day, when you had a band like Machine Head… When we were playing the first *Headbanger's Ball*, *Burn My Eyes* was a record that maybe in 10 years sold 100,000, but in two years Shadows Fall sold that much. It just shows that there is an amazing major, major market for it now.

ME: And it is *not* commercial music. Do you think there is much more of a rabid underground at this point, or do you think it's just become the nature of the music and its fans?

JJ: Kids, mostly. Kids love to support the underground. People love to support the stuff that they feel a little closer to, and that's why we try to ride the line between both and at least be there. Sometimes, at these big shows, we play like twenty feet from the crowd, but then when you're in the crowd, it's like a hardcore show, mingling or whatever—That's hardcore stuff, and that's why I think kids are supporting this now, because they know that it is real people who have been in the van and struggled just to play the music that they love.

ME: And in a lot of ways, you *need* the more commercial bands to establish that infrastructure. Fifteen years ago, you needed Bon Jovi, Poison and Warrant for bands like Metallica, Slayer and Anthrax to really assert their presence. As ironic as it sounds, every band helps every other band serve their purpose, even if they're as different as Hatebreed and Linkin Park.

JJ: That is so true. We saw it firsthand at OZZfest with the kid who thought that Linkin Park was heavy—He's there looking at us and looking at what the crowd is doing, and then they're going to get a shirt, they're buying a CD. It's like they are introducing a lot of different people to different music choices with these package tours.

ME: I find it interesting, because I think this is the first time, in our lifetime, that the music industry is honestly *repeating* itself—I think we're running completely parallel to fifteen years ago: Instead of New Kids On The Block, we've got Backstreet Boys. Instead of Bon Jovi, we've got Linkin Park. Instead of Metallica, we've got Korn. And while we've still got Slayer, we've also got bands like Shadows Fall. The business is different, but the music has come full-circle.

JJ: I agree, yeah. It's great. It definitely goes to show that where there's a will, there's a way. It didn't go anywhere. There were a lot of great years in the mid '90s, even post-*Headbanger's Ball*, with straightedge, hardcore, punk rock, then pop-punk blew up a few years ago. To me, I think it's great, because it's all people that I sort of came up with. New Found Glory—I booked them for a little club for $100. Now they sell out Hartford Civic Center, 18,000 people, and have a platinum record. It's amazing. I just love it when music takes a turn. I love it when people I worked with who worked hard all their life can do something like that.

ME: Now, the same can be said of Hatebreed—You're finally getting some of the recognition you've deserved for years. How does being on a major label change things for you? Does it affect the way you operate?

JJ: It's funny, because they're dropping all their bands except for the bands like us that have a real fan base and will always go out and buy the record. They know that it's money in the bank for them, and it's great for us, because it's hard to ship 200,000 copies—That's a lot of money to put out, and that's a lot of warehouse space. That's why I like it. It really is on my label, it's just Universal [Records] handling the distribution, and they're just great.

ME: Being on a major label, is there ever any pressure to sway from the Hatebreed sound in favor of something a little more commercial?

JJ: They joke about it here and there… They ask when we are gonna do our Black album, and I say, "This isn't even our …*And Justice For All*! *Rise Of Brutality* is our *Master Of* Puppets, give it time!" No, no, no—We're still working on *Kill 'Em All*! [Laughing]

ME: When you first signed with Universal, did you have any thoughts in the back of your head that this was your opportunity to have that kind of breakout success and go platinum?

JJ: No, but I did say to the president of the label that if you get MTV2 to play our video, the way they play Slipknot, it will go gold, and they never played the video for "I Will Be Heard." They did play it, and I think it got like twenty spins or whatever, but that record sold close to like 250,000 copies. That was a big deal, and the label was very happy with it because, meanwhile, they have a band like—and no offense to the band—Flaw, who does like three $200,000 videos and only sells like 300,000, and they're all over the radio. So it was a success, it made money. When I went and convinced them to do the "Perseverance" video, of course *Heabanger's Ball* was coming back, and the video we did on our own actually got more spins than the one that they did. Alright, we did the big budget video and used the big director who did Green Day and Mandy Moore, but now I think they know that we know what we are doing. With this record, we haven't even finished editing the second video, and we'll wait, because "This is Now" is doing great on the shows. We've only had the record out there a little bit, and we haven't even touched on the touring. We took three months off and just stagnated.

ME: I thought that was a bit odd—The album came out the end of October, but it seems now is the big push, between *Headbanger's Ball* and OZZfest.

JJ: We know that we're gonna have the second video for "Live to This," and possibly a third video, especially because a lot of the smaller bands like Lamb Of God and Shadows Fall are doing three videos for one album, and they're all getting played on *the 'Ball*, so we might as well do it, too. Who knows, they might ship a lot more records, because I think this one is just really sinking in right now, especially when I see the reaction at the live shows—We open with five new songs. People that haven't been to a show since like the last Pantera tour, they have really been digging us, and we have had a lot of great feedback. It's been a really good mix of bands on this tour.

ME: The crowd has been really into Unearth, as well, and you're the two heaviest bands on the bill.

JJ: It's a different thing, it's cool—You get the fists in the air, everybody rocking out, and that's what we wanted. We didn't want a bill where you are just get bludgeoned over the head for five hours—We are the ones who want to be doing the bludgeoning.

ME: How about other younger bands that you're into?

JJ: Even though Elektra hasn't given us much help, we are still pushing the Sworn Enemy album, we haven't given up on them yet. We are really pushing for them to get on tour, but I don't even know if Elektra even exists now...

ME: Yeah, Elektra merged in with the mother ship, Warner Bros. They were on your Stillborn label with Elektra, what now?

JJ: It used to be Stillborn/Elektra, now it's going to be Stillborn/No

Name. Now we have to get distribution, but it's going to be great, because it's back in our hands. I'm really going to be pushing the new Agnostic Front record, it's like the return of the *One Voice*-era, the metal style of Agnostic Front.

ME: Do you think the younger kids will be excited about something like that?

JJ: I think so, because I think it's just time for Agnostic Front to come out and really show people what they are about. When we were kids, we loved Agnostic Front—Now they are going to come back and destroy everybody else.

ME: One thing you have to respect about hardcore bands and their fans, is that they seem to acknowledge their roots a little bit more than other genres.

JJ: Well, now they do, at least. I think people search out these bands… There are so many bands that I hear where I am like, "Is this grunge? Is this alternative rock? Is it modern rock? I don't know…" So, I think because we labeled ourselves, it's easier for people to just grab on. That's how I like it—Just go to a magazine and read...

ME: Back when Metallica wore Corrosion Of Conformity shirts, I went out and made sure I knew who Corrosion Of Conformity were.

JJ: Yeah, me too. I mean, that's why, if you read our "thank yous," they are seven pages long. I grew up on bands like that!

ME: Meanwhile, there was a lot of controversy on the underground when you took over *Headbanger's*, because people didn't know what to expect. Back in the day, it was everything from Poison to Slayer. People didn't know if this was just going to be another forum for the already over-exposed bands that really aren't metal…

JJ: All the guys from my label were like, "I think, they think, you don't want to do it..." I was like, "Look, I

Jamey Jasta

am not playing games, I want to do it! I want them playing more hardcore videos on the air!" At one point, I couldn't believe that they were planning on doing it! I was like, "Don't play bands that are selling millions of records. They don't need it—Don't play Linkin Park, launch the new bands. Play the older stuff like Overkill, Pantera..." They were like, "We are really on the same page, send us send a tape." So I did—I interviewed Candiria, Ill Nino and E-Town Concrete, and I think that really caught their eye. It's unbelievable, and you are going to see some of the more mainstream bands like Rob Zombie, but then you are also going to see Mastodon, and I was just like, "Wow, that is great."

ME: And what's better, the effect that has on an indie label is amazing—That exposure alone can double their band's album sales.

JJ: It really is. Now, everybody is going to re-releases their albums and add DVDs, and that's hardcore, and that is the music industry—They are here to sell records. You don't have to change the music or anything, you could always stay true to what you have held.

ME: You have struggled and fought to get to where you are now. It's great to see that not only are you now tasting some of the success you deserve, but you are helping the entire genre and giving back. You've stayed true to yourself, from day one.

JJ: Well, if you go back and you read old interviews, that's what I wanted to do. That's also why I went on tour with different bands. People were like, "Why are you going on tour with Motorhead?" I was like, "Look, there is a bigger picture out there." When it happened, I knew everybody was going to be like, "Great idea!" It's amazing, I have fans grab me and say, "Thank you." There was band the other night that said, "Dude, we used to make $50 a show, now we are making $1000 a night, playing to 400 kids. There was a time when we weren't getting paid much, but that work paid off, and it all snowballed. Now, I've got my label, I've got the *Headbanger's Ball* thing, I've got my management company, I am just a very lucky guy.

ME: Who are you managing?

JJ: This band called Core-Tez, it's two of the guys that left Ill Nino. And I also have my JameyJasta.com, my Hardcore News. I want to do more production stuff, but that is when I get more time off—We are going to be out for a while, plus I started my own metal fest, and we've got Stillborn Fest again this year.

ME: Your own metal fest?

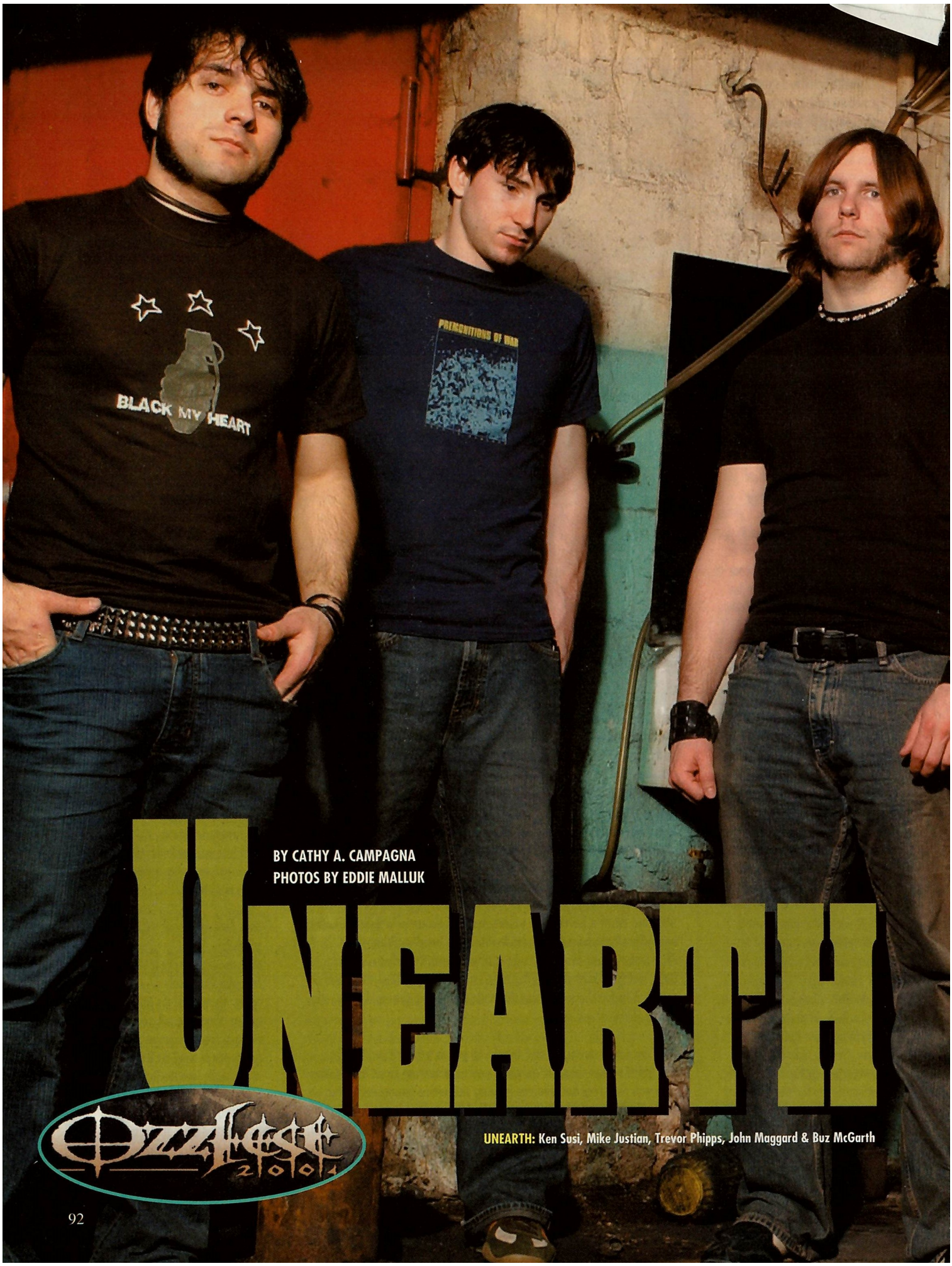
JJ: Yeah, there are too many metal fests, so I was like, "I have to have my own metal fest—I want to get all the bands that I want!" It's in the Glens Fall Center in Albany [NY]—I wanted something upstate that wasn't Canada or Montreal. [The first annual Aggressive Music Fest was July 17-18, headlined by Slipknot, Slayer and Hatebreed on day one, and Agnostic Front on day two]

ME: And Stillborn Fest?

JJ: That will be in September—We do it every September. This is our fifth year, and we had five sold-out shows last year with us, Agnostic Front and Madball.

ME: Any other post-OZZfest plans?

JJ: I would really like to do another tour with Damageplan—I would really like to hit all the cities that we missed. Maybe we will create another leg of the *Headbanger's Ball* tour, I don't know? We'll see, but I really, really love the Damageplan guys, we hit it off so well, so we have to do other stuff. Maybe an international thing, that would be cool, South America, Europe... •



BY CATHY A. CAMPAGNA
PHOTOS BY EDDIE MALLUK

UNEARTH

OZZFEST 2004

UNEARTH: Ken Susi, Mike Justian, Trevor Phipps, John Maggard & Buz McGarth

The Maelstrom

Unearth are boldly venomous, the tracks on their Metal Blade Records debut *The Oncoming Storm* demanding to be exhumed as they stampede the soul, lacing their charge with streaks of black that smear like the most vindictive profanities. Killswtich Engage mastermind Adam Dutkiewicz produced the record, well aware that his friends raise the bar, and are capable of far more than the manic abrasiveness that floods the metal category. "This Lying World" twitches with the edgy rancor of Testament-like grooves, with wicked guitar mechanics that pay homage to Megadeth, unforgiving breakdowns mark the presence of "Black Hearts Now Reign," and "Zombie Autopilot" is the embodiment of intelligent, melodic and heartfelt death metal.

Frontman Trevor Phipps, guitarists Ken Susi and Buz McGrath, bassist John Maggard and drummer Mike Justain are poised for a career of metal credibility and respect, their recorded brilliance fighting half the battle, as they've been reducing stages to rubble since their conception in 1998. To have a band this brick-in-your-face brutal still communicate the underlying passion in their compositions is a rarity to treasured. Phipps and Susi spoke to *Metal Edge* while on the road with Burnt By The Sun, weeks before they were called to maim audiences on this summer's OZZfest…

MORE

CONTINUED

UNEARTH

METAL EDGE: This is your fourth recording, how would you chart Unearth's sonic evolution over the years?

TREVOR PHIPPS: Our first EP was done in 1998, *Above The Fall Of Man*, then we had the full-length that came out 2001, *The Stings Of Conscience*. Then the EP *Endless* came out September 2002… We just get better at what we do—Listening to each record, everyone gets better at what they do, from myself to the guitars to the bass, and we just got a new drummer who's far better now. Our old drummer was a great guy and a really good drummer, but Mike is just out-of-this-world. He played with Red Chord, and we asked him to fill-in with us for awhile, and it went from being a fill-in position to just kind of clicking together. We asked him to join, and he wanted to. I think he adds to the music, because he is more of an efficient drummer. It definitely pushed us to work harder. It made my job easier, too. If he has a better beat going, it makes my job of putting rhythms over it easier, as well.

KEN SUSI: When we started it was like four or five years ago, and in the beginning stages we were trying to figure out what the sound was. We really had a good foundation for what Unearth was, but we really wanted to know what direction we were going in. We really liked Iron Maiden-type stuff, and heavy breakdowns stuff. With every album that we made, we kind of changed the formula up. We had a really good idea when we started, and now it's progressed. I think we just got better as musicians, and the chemistry, because we play so much now. With a lot of young bands nowadays, they band together and throw three or four chords together and call it a breakdown. I mean, we try to rock out and be heavy, but there are other structures involved. We try to mix it up as much as possible.

"We really had a good foundation for what Unearth was, but we really wanted to know what direction we were going in. We really liked Iron Maiden-type stuff, and heavy breakdowns stuff. With every album that we made, we kind of changed the formula up. We had a really good idea when we started, and now it's progressed."

ME: Is that you singing on "Endless?"

TP: The singing part, no, because back on our first EP there were two tracks with kind of the heavier vocals. Live, I was doing the harder vocals and Ken was doing the singing vocals, so we just kept it that way. Ken does the clean vocal on "Endless," and also on "Lie To Purify."

ME: You did a great job, Ken.

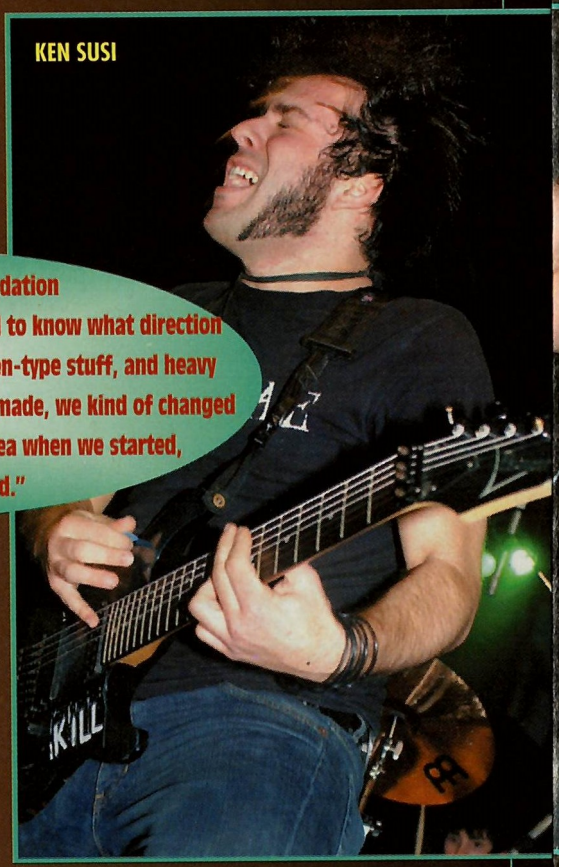
KS: Thank you. The guys were really cool letting me sing on the album, I got to do three different vocal parts—One in "Black Hearts," one in "Endless," and one in a later song in the album. I've been working really hard to learn my voice and how it's used. I've been always been able to sing real high, and do cool rock stuff, but now it's like I had to really control myself and sing in a different style. I mean, Trevor is the classic frontman guy, and I just kind of back him up. It's just a combined effort to make the best possible product. Actually, me and Adam D have a side band, it's called Burn Your Wishes, it got put together a ways back, and I asked Adam to be a part of it. He was totally into the material, and we already have a four song EP on Milk & Cookies Records in Canada. I sing and play guitar in it.

ME: From a guitarist's perspective, what is the interplay between Buz and yourself?

KS: Me and Buz bring completely different styles to the table. He is a more technical player, but I bring more of the melody in parts, and heavier, straight-forward stuff. He brings more of the metal stuff. We play off of each other. We are two very different types of guitar players. I grew up listening to the Beatles and listening to rock music, and he's been listening to Obituary. He's always been a metalhead. It's weird, because we switch off with each other when writing parts. It makes good for the other one's sound. There's no him without me, and me without him.

ME: You have a stronger stylistic structure than a lot of other bands. Being from Massachusetts, a haven right now for metal bands, did it help hearing everyone else's formula around you, and saying, "We could just take a bit of that, but put our own spin to it." Did you approach it like that at all?

TP: No, I think all the bands from Massachusetts all came about because of all the competition. We started in 1998, and no one cared about us until 2000—With so many bands from Massachusetts, it was tough to break the mold of just being a local band. More competition makes us a better band. We just practiced more and had more bands to be influenced from. Overcast was from Massachusetts, one of the best hardcore/metal bands ever, in our opinion. Also, early Cave In was really good. Those were our influences, and we just more had competition.


KEN SUSI

KS: I think it is every easy to fall under the category of being a band from a certain area. I mean, yes, Massachusetts is known for metalcore, but at the time when we were starting, you had Converge, who are a superior band, amazing musicians, and there were three thousand bands from the same area that try to bite everything that they do. Then there were a bunch of kids that were into New York hardcore, but they follow Blood For Blood, Diecast, old Tree, and they would be really adamant about biting stuff like that. This was right after the straightedge thing broke, so you were really on one side or the other. We really didn't want to be like either one of those, that wasn't our thing. We liked metal, but we didn't want to be a metal band, nor did we want to be a straight up hardcore band. We liked to go see Diecast and All Out War and Hatebreed, and we liked to go see metal shows. I think with Boston, the second we left there, we snuck in between those two scenes, and after things started happening for us, that's when things started happening in our own area, because we had hype from other places. So Boston helped us, but we got help from other places like New Jersey, Philadelphia, New York, Florida, places like that… And definitely Canada. They always helped us, that is the reason why we got gigs, those kids were so energetic and so cool about it. Then Boston started to get what we were doing. I am not trying to downplay Boston, it just wasn't time for us to break over there. People were like, "Those guys from those other bands from years before… He played a few years ago with that shitty band." Of course, everyone plays in some shitty band. Back

in the day, we were in a bunch of different local bands, but nothing to really speak of. That was like '96.

ME: On the *Headbanger's Ball* tour, on its New York City stop, what really struck me was that you each have distinct personalities.
TP: Thanks. Personally, I think that our personalities onstage play into our personalities as people. It took us a long time to bring that out—We're all in our mid-20s, and we've been playing music since our teens, so we have developed onstage since we were kids. We know how to feel the music that we write. Actually, the better the crowd is, the better we feel onstage. It shows in our presence and performance, trying to have as much fun as possible without going overboard.
KS: Yeah, everyone has their own thing in the band. Mike is an incredible drummer and is a very straight-laced type of guy. I'm kind of a wacky guy, running around trying to make out with girls and whatever, just doing stupid stuff and trying to get a rise out of people onstage. Trevor, he is the same way—He is the frontman, he is supposed to perform. John is a really great bass player. He wrote the piano song on our album. The one thing that I can say about my band is that everyone brings something to the table. We learned to humor ourselves, it makes for a good atmosphere. You'll never hear that Unearth broke up because this guy and that guy couldn't get along with each other. Everybody gets along and respects each other. We're definitely a family, and I would rather have a good time and maybe miss a couple of notes in order to be an idiot onstage, I like to have fun. In anything that you do, unless you are having fun, there is no point.

TREVOR PHIPPS

ME: Yes, if you are having fun, it will be more memorable for the crowd—No one is going to walk away saying, "He played E when he should have played B." They are going to say what great energy you had...
KS: Exactly—If you want to hear the album done perfectly, I sat there for hours and tracked my guitar, you could listen to the album. A live performance is that, it's the rawness of what you're doing. I love to watch old videos of the Beatles, it's different than what it is on the album, it sounds looser. Like any band, sometimes you play the songs softer, sometimes you play them slow, it's just that whole mystique about a live performance. There are bands that are so concerned with playing the album perfectly that they are statues onstage. That is really cool, that you want to be a good musician, but you are really losing a lot with connecting with people. I mean, people love Jim Morrison—If Jim Morrison stood there staring at the ground every night, no one would be talking about him. He went absolutely nuts, he went crazy and he expanded boundaries. Those are people that I admire, people that just do what they do.

ME: Exactly—Performers, as well as musicians. Turning to the other visual aspect, "Black Hearts Now Reign" was the video that was released before the start of the *Headbanger's Ball* tour, and it came out way before the record. Why is that?
TP: Yeah, we didn't plan on making that our first video. We included it on a DVD taping show in Long Island in January. Then we got on this *Headbanger's Ball* tour, and they asked for a video and we were like, "We didn't have one, but we will try our best to make one." I think that it came out really good.

ME: It did, and that had to give you a boast of confidence, having people backing you enough to say, "The record isn't out yet, but make a video."
TP: Yeah, totally! We were stoked to be on that tour to start with, with Damageplan. Dimebag [Darrell, guitarist] and Vinnie [Paul, drummer] and Hatebreed were awesome. Then, for MTV to want a video from us was amazing. That's something that we all grew up watching—I saw the *Ball* when I was nine-years-old. I saw AC/DC and Metallica, and it's an honor to be on that show, it was killer. Before the tour started, I got to meet Dime and Vinnie in Texas when it was taped for *Headbanger's Ball*—Dime came up to me and asked if I liked to drink, and I was like, "Of course." Then he asked me if I liked whiskey, and I was like, "Of course, that's my drink of choice." So he took that as I'm a raging alcoholic, which I'm not, so he kept buying me double shot, after double shot, until I passed out like 3:00 am. He woke me up at 4:30 am, and made me take another double shot again with the cameras rolling. I was puking my brains out. I passed out and I was done. It sucked having a hang over for the next day-and-a-half, but it was cool to drink with Dimebag—Pantera was my band growing up.

ME: To get into the record a little bit more, on "The Great Dividers" you're talking about politics and religion. Are those huge interests of yours? Are you one of those people that dives into keeping up with current events and issues?
TP: Yeah. I'm getting older, and my eyes are opening up to what's going on around me in the world. With this record, I took it upon myself to write about politics and what's going on with the world today. That song is basically about politics and how we went to war before we should have gone to war, and it's basically speaking out against it, and how the government is getting the rest of the world to hate us. If we continue going down that path, everyone is going to hate us, we are not going to be an admired nation at all.

ME: Is the artwork a statement about terrorism? From looking at it almost seems like 9/11.
TP: It's kind of everything rolled into one—Going to war, terrorism, not taking care of the environment, not treating each other right… That's kind of the whole record. Each song has a theme to it, that we as humans are going down the tubes quickly—If we don't clean up our act in those aspects we are not going to be here much longer.

ME: "Zombie Autopilot," is a great song, would you like to get into that?
TP: I saw a movie called *Waking Life*, and the whole movie was about this kid who I think was dead and in this dream-state, and that's where you go and your brain stays alive for a little bit longer. You think he is alive the entire movie, so he's walking down this street, and he sees this girl and she was coming out of the subway and he was going in and they both just look at each other and don't say a word. She stopped and talks about how everybody goes through life each day, and don't do anything out of the ordinary, they just follow their job and follow their route. They get thrown on zombie autopilot and you should get out there and live life more, experience new things more. That's what that song is about. With the lyrics for this record I am trying to open people's eyes, I guess.

ME: Was Adam D your first choice to work with as a producer?

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BY BRYAN REESMAN

METAL EDGE: Rock music, like country, mutated from an anti-establishment genre in the '60s, to a pro-establishment genre by the early turn-of-the-millennium. Do you think the pendulum may start swinging back the other way?

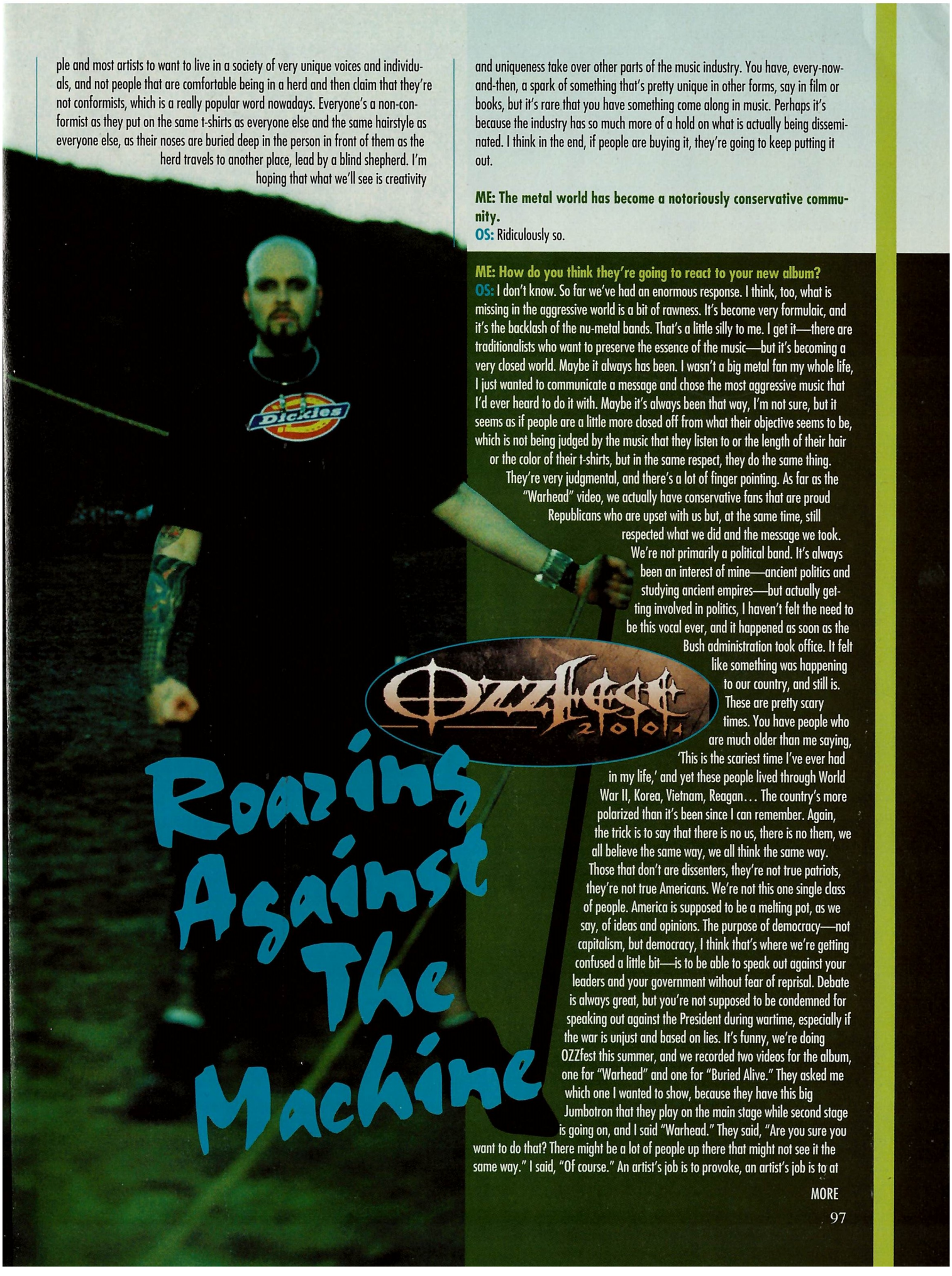
OTEP SHAMAYA: I'd hope so. It depends. There's an old saying that the devil's greatest evil was tricking us into believing that he doesn't exist. I think, in some respects, whatever the system or establishment is, the greatest trick that they ever convinced us is that there is no 'them,' it's just all 'us.' It's happened in all forms of music. Even hip-hop began as something that wasn't mainstream, and now it's just a whore for mainstream music. I think there's a new resurgence of the underground, which is really nice. I would hope that if anyone gets anything out of our music, it's that they feel inspired to follow their own instincts and not pander to whatever the dominant paradigm is, whether it be for this music or any endeavor in life. It's a dream of most thinking peo-

Otep Shamaya is a powerful force of nature. With her previous EP *Jihad* and full-length debut *Sevas Tra*, the screeching metallion proved to be a powerful dynamo that put many of her male brethren to shame. Her band's extreme onslaught of thrashing guitars, belligerent growls and shrieks, and overall sonic fury made an indelible impression on the metal press. It is rumored that Marilyn Manson even said, "That girl scares me."

Now that Otep's gender should no longer be an issue, people can focus even more attention on her group's powerful maelstrom of sound on new release *House Of Secrets*, an album with strong political overtones. It features Otep's bandmates and co-songwriters—guitarist Lee Rios, drummer Doug Pelerin, and bassist eViL j—plus a guest appearance by Slipknot drummer Joey Jordison on six cuts. *Secrets* explores many quiet moments, particularly on "Suicide Trees," which includes neo-tribal drumming, and the piano-laced, Nine Inch Nails-like ambience of "Shattered Pieces." The dramatic shift in dynamics during the title-track and "Hooks And Splinters" make the songs that much more intense.

Fans surprised at how politically and socially conscious the album is should not be taken aback. Heavy metal has always been a powerful forum for dealing with heavy topics. As Otep herself says, "It seems much more appropriate to handle aggressive issues with aggressive music." *House Of Secrets* packs quite a wallop, most notably the compelling video for "Warhead," which literally looks like a living, breathing propaganda poster and directly takes on the policies of the current White House administration. George W. Bush is depicted having gas pumps for hands, the band plays in and around images of oil wells, barbed wire, billboards, biohazard symbols, and jet fighters, and Bush's image is used in the context of lyrics like, "The king of lies is alive," and "Rob the poor, slaughter the weak, distort the law, perfect deceit." Otep pull no punches.

Many people outside the metal world might simply see and hear Otep as yet another angry, nihilist metalhead. Yet to anyone who takes a closer look and listen, it becomes readily apparent that she has put a lot of thought into her work. When she speaks to *Metal Edge*, it is obvious that she is erudite, articulate, and insightful, obliterating any pre-conceived notions one might have of her. She is also unafraid to speak her mind and is refreshingly candid about life and politics, a particular subject many rockers like to evade. At a time when so many people are afraid to speak their mind, her outspokenness alone is invigorating...



ple and most artists to want to live in a society of very unique voices and individuals, and not people that are comfortable being in a herd and then claim that they're not conformists, which is a really popular word nowadays. Everyone's a non-conformist as they put on the same t-shirts as everyone else and the same hairstyle as everyone else, as their noses are buried deep in the person in front of them as the herd travels to another place, lead by a blind shepherd. I'm hoping that what we'll see is creativity and uniqueness take over other parts of the music industry. You have, every-now-and-then, a spark of something that's pretty unique in other forms, say in film or books, but it's rare that you have something come along in music. Perhaps it's because the industry has so much more of a hold on what is actually being disseminated. I think in the end, if people are buying it, they're going to keep putting it out.

ME: The metal world has become a notoriously conservative community.

OS: Ridiculously so.

ME: How do you think they're going to react to your new album?

OS: I don't know. So far we've had an enormous response. I think, too, what is missing in the aggressive world is a bit of rawness. It's become very formulaic, and it's the backlash of the nu-metal bands. That's a little silly to me. I get it—there are traditionalists who want to preserve the essence of the music—but it's becoming a very closed world. Maybe it always has been. I wasn't a big metal fan my whole life, I just wanted to communicate a message and chose the most aggressive music that I'd ever heard to do it with. Maybe it's always been that way, I'm not sure, but it seems as if people are a little more closed off from what their objective seems to be, which is not being judged by the music that they listen to or the length of their hair or the color of their t-shirts, but in the same respect, they do the same thing. They're very judgmental, and there's a lot of finger pointing. As far as the "Warhead" video, we actually have conservative fans that are proud Republicans who are upset with us but, at the same time, still respected what we did and the message we took. We're not primarily a political band. It's always been an interest of mine—ancient politics and studying ancient empires—but actually getting involved in politics, I haven't felt the need to be this vocal ever, and it happened as soon as the Bush administration took office. It felt like something was happening to our country, and still is. These are pretty scary times. You have people who are much older than me saying, 'This is the scariest time I've ever had in my life,' and yet these people lived through World War II, Korea, Vietnam, Reagan… The country's more polarized than it's been since I can remember. Again, the trick is to say that there is no us, there is no them, we all believe the same way, we all think the same way. Those that don't are dissenters, they're not true patriots, they're not true Americans. We're not this one single class of people. America is supposed to be a melting pot, as we say, of ideas and opinions. The purpose of democracy—not capitalism, but democracy, I think that's where we're getting confused a little bit—is to be able to speak out against your leaders and your government without fear of reprisal. Debate is always great, but you're not supposed to be condemned for speaking out against the President during wartime, especially if the war is unjust and based on lies. It's funny, we're doing OZZfest this summer, and we recorded two videos for the album, one for "Warhead" and one for "Buried Alive." They asked me which one I wanted to show, because they have this big Jumbotron that they play on the main stage while second stage is going on, and I said "Warhead." They said, "Are you sure you want to do that? There might be a lot of people up there that might not see it the same way." I said, "Of course." An artist's job is to provoke, an artist's job is to at

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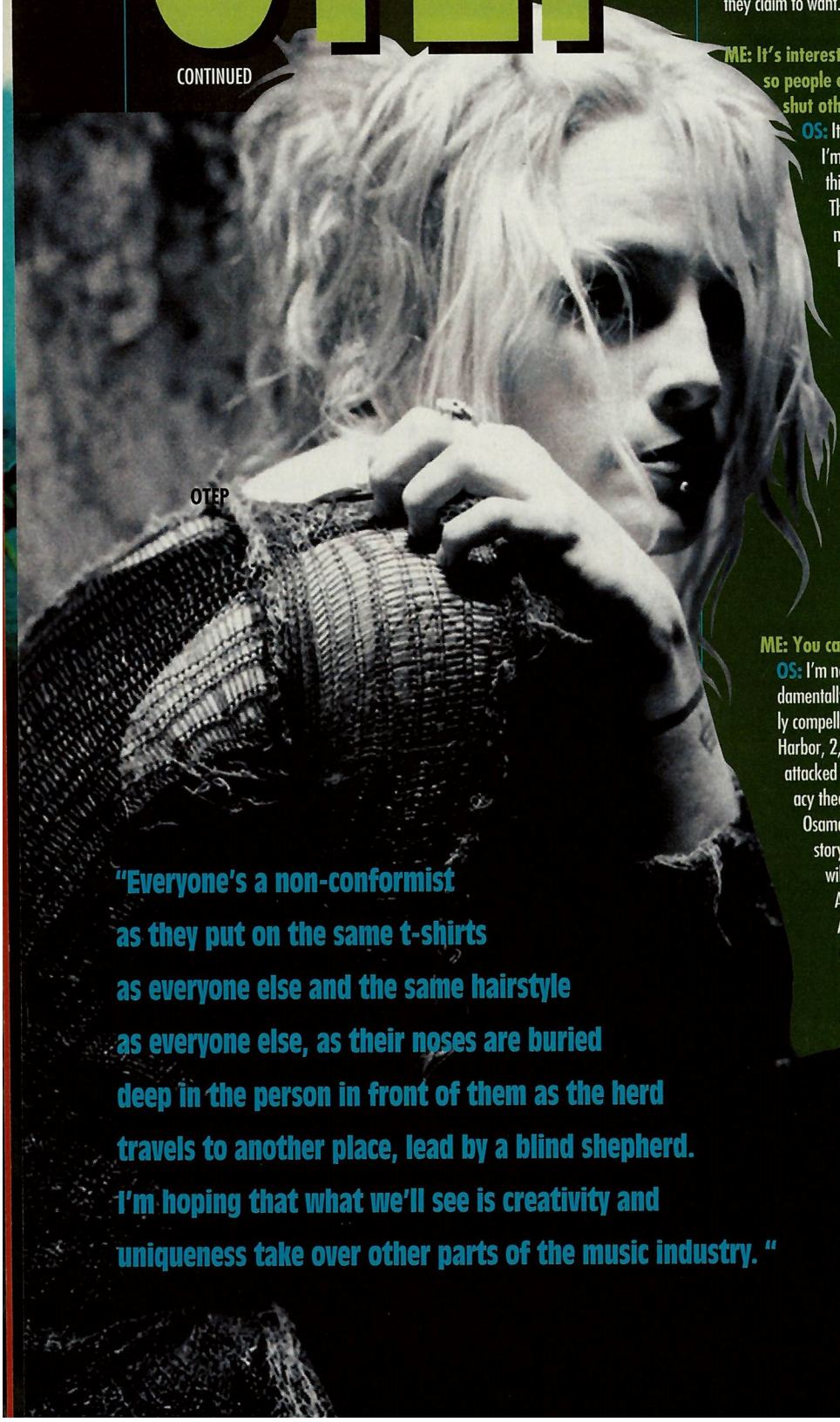

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"Everyone's a non-conformist as they put on the same t-shirts as everyone else and the same hairstyle as everyone else, as their noses are buried deep in the person in front of them as the herd travels to another place, lead by a blind shepherd. I'm hoping that what we'll see is creativity and uniqueness take over other parts of the music industry. "

least incite thought, whether you agree with it or not. That's my hope, more than anything else—Not only to turn people away from the Republican Party or neo-conservatism, but to just have people think and have an opinion. So if you're going to debate someone that is actually informed, it's going to force them to go back and be informed as well, because they're not going to want to lose that debate or look like an idiot. I'm hopeful that what we'll be able to do with our message and our music is to inspire other people to do the same, whether or not they agree with us or not, to be inventive and not to pander to record sales, but give of themselves and to accept diversity. That's what they want, that's what the audience wants, that's what they claim to want.

ME: It's interesting how there are so many subcultures that are created so people can have a place of acceptance, but then they want to shut other people out, which I always find to be hilarious.

OS: It's exclusively inclusive, I guess. Exactly—"Don't judge me, but I'm judging you." I don't understand that. Of course it's a fallacy in thinking, but I don't understand how you can continue to have that. The problem is the counterculture is this huge amoeba, and there's no head. It's a hydra with no head. It's there, it exists, it's huge, but no one's taking anything… It goes back to my theory that when they erase that, we're all the same, which is what they want, because then they can do anything. It's very popular to throw in the *1984* references right now, it's very Orwellian, but it is because it works. When we watch our news channels and they say, "Americans want this," those that agree with it go, "Yeah, Americans do want that." Those that disagree go, "No, Americans don't want that." But if we hear someone like China or North Korea or some other despot say, "Iraqis want this," you get this feeling like "No, they don't. Of course they don't. You're just saying that." We can't identify that for ourselves in many ways. This comes from layered thinking, being able to hold two opposing ideas in your head [like] "Oppose the President, support the troops."

ME: You can support the troops without supporting the war.

OS: I'm not at all an anti-war liberal. I'm a liberal, but I believe war is fundamentally necessary in many cases. After the 9/11 attacks, I felt absolutely compelled that we needed to go to war. You think about it, at Pearl Harbor, 2,400 military personnel were killed. Three thousand civilians were attacked in New York, and I know that there are all these different conspiracy theories going on, but just on the surface of it, the Taliban knew that Osama Bin Laden was there, and they refused to give him up. That's the story. Suppose the Bush administration, at the time, had said, "They will not give him up. He's holed away in some mountain in Afghanistan, and we don't want to lose another American troop. Afghanistan tonight is going to be just a large cloud of glowing dust." I would have absolutely supported it. It's not a popular theory. I supported the war in Afghanistan, but I don't support the war in Iraq, just because it seems like it's ending an old grudge. It is securing the oil reserves. It is trying to give a historic moment for Bush. That's another thing that the Right does. Anyone says "liberal" and they go "You're anti-national defense, you're anti-war, you're a tree hugger." That's not true at all.

ME: What inspired the use of Stalin-esque propaganda art in the video for "Warhead"?

OS: I think just living three-and-a-

half years under the Bush administration. We've been submerged in propaganda. It was, in some respects, mocking that, a tongue-in-cheek take on that. Sometimes you have to go to extremes to land somewhere in the middle. The artist, director Paul Brown—who aided us with this video—had the idea of making it look like a living propaganda poster. It was a fantastic idea. We were all for it. He's actually quite brilliant, and this was the first time that he's ever made this sort of a statement. It was out of feeling compelled to do something, as an American and an artist, to make a statement, as we all do. People say, "Artists shouldn't make a statement. It's not their place. Actors shouldn't make a statement." Meanwhile, they're wearing an Abercrombie & Fitch shirt. That's a statement. The way you get your hair like Ryan Seacrest, that's a statement. Dressing like *American Idol*, that's making a statement. The car you drive, the girlfriend that you choose, everything that you do is a statement. So why not something that affects not only other people who are fighting this war? Whenever I get into an argument or an opinion exchange with someone about this war, and they're for it, I ask them, "You're of age. Go join. Why don't you enlist? Why don't you go and fight?" I've done this countless times and not one person has done it. Or, if I'm actually talking with someone who's older and has children who are of age, I say, "Why don't you encourage your children to go? Do you want to get that folded flag? Do you want to get that $10,000 life insurance?" Someone else's children? Oh, I see, it's okay to be a patriot and an honor bound America, but not if it's your kid.

ME: How has your label reacted to your new album and video?
OS: The label was three thousand times behind it. I couldn't believe how supportive they were. I was a little nervous at first. People say that only poor people are liberals, or at least only poor people oppose George Bush, but that's not true. There are a lot of really powerful people in [Los Angeles] that oppose George Bush, and they admit to me, "I'm making more money now than I've ever made in my life, thanks to this administration, but I don't want him as my President anymore." So when I went in and said, "This is what we're going to do," they said, "Do it. Go do it. Please do it. Someone needs to do it." I got shivers. I felt completely empowered. It's quite something to be supported… Capitol is really a good label. I know, all labels are shitty, and it's very popular to hate your label right now, but if Capitol chooses an artist, they really stand by them. They really believe in, and they'll do whatever they can do to help that artist communicate their message and to maintain their integrity without selling out.

ME: Do you think MTV or Fuse will play "Warhead"?
OS: Fuse picked it up. I'm surprised that they picked it up this quickly. I've gotten some great feedback from fans and supporters, even people who saw the video and don't really care for the aggressiveness of the genre, but they've now become supporters. They can tolerate the fifty beats per second with the double kick if they can just understand the message. It's never aggression without purpose. You couldn't really have a war scene in a film and have the special effects be someone popping balloons when the bombs explode. It's very Artaud: I don't want them to hear about the plague, I want to give them the plague. I want to give them the experience itself. It's as violent and creative as I am.

ME: Someone recently said to me that they view politics as a circle—The farther away you go from the other side, the closer you get to it. I think being ultra-conservative or ultra-liberal is not a good thing.
OS: I agree. I can't deny that there are certain things about the other side… I'm for the death penalty. I think if you are killing people, you deserve to be taken out. There is no religious aspect for me. If you murder a child, just stop wasting our oxygen and stop reminding people of your sin. Unless you have a mental disorder…

ME: Or self-defense.
OS: Right. Absolutely. I think that's a given. But if you plotted to kidnap and kill women or kill people or kill children, you deserve to be gone. A lot of people who I know who claim to be liberals have thought that. The funniest thing that I find about these right-wing conservative Christians is, if I took a speech from Al-Qaeda about women and the roles of religion in society, and I didn't tell you who wrote it and perhaps insinuated that it was some organization in rural Kentucky, you would believe it. There is no difference in that.

ME: What do you think will happen if this current administration stays in power for another four years?
OS: They'll reinstate the draft and say it's only for a limited time. I think there will be at least one other country that we'll invade, if not at least cluster bomb. I think Bush will continue to get richer, and the poor will continue to get poorer. I read how during Reagan's time the poverty level was so high, and I think we'll see it surpass that. I think we'll see the diminishment of the middle class. I think we'll see Al-Qaeda grow larger and larger. One of the things that I'm really suspicious of right now are these attacks going on in Saudi Arabia. No one's asking why there is a gas shortage, or why gas prices are so high? There is no gas shortage. Both Bush and Cheney get stock options in these companies that have something to do with the oil that comes into this country. According to Michael Moore's book, Condoleezza Rice has an oil tanker named after her. But they deny, deny, deny. It's like the cheating husband that gets caught by his weakened wife who really wants to love him and really wants to trust him. She catches him, and he just says, "Hey, it wasn't me." Or, "It's your fault. If you were a better wife, I wouldn't be doing this." "Okay, it's my fault." And that's what they've done to us. It's domestic violence on a national scale. It is scary. One of the managers at The Firm is really involved in Rock The Vote, and he keeps it bi-partisan, which is really great. But they do have an agenda [in] getting young people registered. Usually young people vote against Republicans. We'll see. I told him to do this tour in swing States. Don't do it in California or New York. We're Kerry and they're Kerry. Go into the swing states, get into the South, bring those people out. Once they get out and you expose them to something other than X-Box or *TRL* or pirating music, people aren't completely hopeless. There is hope.

ME: The title of your last album was "Art Saves" backwards. How has art saved you?
OS: The obvious answer is that I'm still here, and a lot of other people are still here. There were times that I really didn't know if I could handle existence, and that was just me. I needed to handle certain emotional issues, and art was that way for me. It was the short cure. It still is. Everyone still has their own problems, and being creative isn't going to allow you to wake up and all of a sudden everything's better. It's a process, and it's a method, for me, of overcoming. I think that it helps me not worry so much about the surface of everything, not worry so much about what's going on outside, and it forces me to focus on what's happening inside. I don't know where I would be without my ability to create. I made a very strong statement with *Sevas Tra*, and I had to prove it with the new record. I had to show that it needed to be bigger, stronger, more creative, more violent. It needed to be more vulnerable. I had to challenge myself in other areas. I'd never actually sang before, and I did it twice on this new record. But I still think we maintained our core. When people ask me about how this compares with *Sevas Tra*, my standard answer is, "Same roots, just a bigger tree." The only important thing was to manifest what I believe, and that is that art does save. And that could be anything—Writing a journal, detailing your car, gardening, sculpting, painting, writing a poem. It's not some silly little metaphor. Throughout history, people that create or move that piece of themselves and make something else out of it, this creative alchemy, have survived. You cannot control what happens to you, but you can control what your reaction to what happens to you is. If there is this cancer within you, you remove it and make something better by it. You don't let it drag you down, you don't surrender, you survive. That was what we tried to do, and that will never change for me. If we're lucky enough to have a career—wherever that goes, wherever my artistic instincts take me—that will always be the foundation, because that's who I am. That's what saved me from early childhood to adulthood now. It has secured my life, and I'm very happy that I have this opportunity. I'm actually very honored to even speak to you today. It is something I never thought would happen, and I have to stay committed to that, to being an artist. •

FUNERAL FOR A FRIEND

THE PLACE: Virgin Megastore, New York City
THE MISSION: Learn About The Band, By The CDs They Buy

FUNERAL FOR A FRIEND: Matt Davies, Kris Roberts, Darren Smith, Gareth Davies & Ryan Richards

By Cathy A. Campagna
Photos By Eddie Malluk

Projekt Revolution, Linkin Park's traveling exhibit of musical eclecticism, not only stretches the limits of their fans' tastes, but is practically the only summer tour of its kind in the wake of Lollapalooza's cancellation. And on it, England's Funeral For A Friend show the promise of being the breakout band, their *Casually Dressed & Deep In Conversation* exploding with harrowing arrangements of uncompromising and unflinching intensity. "We're very excited about Projekt Revolution," said guitarist Darren Smith amidst a shopping trip to the Virgin Megastore, in New York City. "More than anything, it's definitely going to be about having the chance to play to such a varied audience. There's going to be a lot of people and kids who would normally never dream of checking us out—They're going to be there to see some of the other bands and artists, and hopefully will be interested enough to take a look and listen to what we're doing, and enjoy it! We'll be learning stuff, too, which I think all bands never stop doing, but, hey, we're just going to do our best and enjoy it—It's a great bill, full of great bands, and it's going to be an amazing tour… Bring it on!"

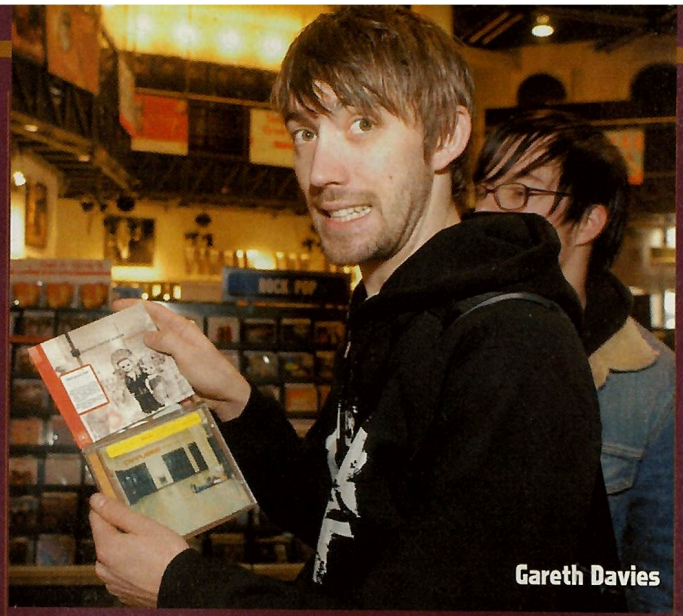
Smith and fellow guitarist Kris Roberts, vocalist Matt Davies and brother/bassist Gareth Davies, and drummer Ryan Richards are Funeral For A Friend, a band that is highly esteemed in their homeland, and have laid inroads to garnish the same recognition in the States, including tours with Coheed And Cambria, Avenged Sevenfold, My Chemical Romance and Moments In Grace. But on this particular day, it's not about the bands they've toured with, rather, the bands they listen to, as we join the English five-piece in midtown Manhattan for a romp through one of the nations most celebrated music stores…

Gareth is the first to make a stop, picking up a Diffuser CD, and noting that they toured together in Japan. "I think we did over 230 shows in 2003," he says, confessing that that's the way he thinks it should be. "It's good to keep sharp—We had a month off at Christmas last year, and as soon as we stopped touring, my body just shutdown. I felt really sick all of a sudden, because your body really changes on the road, and once you stop, it's goes to like bits and pieces. I would rather stay on the road and be done with it." Next up? A Juliana Theory disc—"I love them, and they are great guys. The second or third tour we ever did was with Juliana Theory, and I really appreciate that they gave us the chance."

Richards, the bassist's partner in the rhythm section, takes an altogether different slant when browsing the aisles, one not quite as focused on band friendships. "I usually look at the pop rock sections first, unless they have a punk rock section," He says, his eyes suddenly distracted by the accessories hanging on the walls—"I *am* going to buy a t-shirt from *Action Force*, which is sort of like an '80s cartoon that we were into when were kids—For you guys, it was called *G.I. Joe*..." Clutching the shirt, he finally finds a CD to embrace as his own. "Here's my first pick, *Jugulater*, by Judas Priest. I had

this on cassette, I taped it off of someone," he laughs. "Probably Darren, because he is a metalhead, too. It's one of their later albums, with Tim 'Ripper' Owens on vocals, so I'm picking it up..." In the summer of 2004, can you mention Judas Priest without the topic turning to OZZfest? Not likely… "This year's OZZfest is perhaps the strongest I have seen, there are some really amazing, good, solid metal bands on that bill. Usually, the OZZfest is infested with substandard nu-metal—which I am not particularly a fan of—but it's all metal this year, which it should always be, really. And Ozzy, he is the king of metal!

Turning the corner into the K section, he finds oddities to amuse himself with, and this time it is regarding a band that his Funeral will spend the summer on the road with. "Here is a string quartet tribute to Korn—How bad is that going to be? It says, 'Korn's alternative funk-metal sound'—That's not very interesting, actually, not even the write-up on the back is interesting! I am putting this one down..." The drummer's final rally through the aisles yields no results, but he is pleased to spot his British brethren's positioning within the store. "There you go, friends of our's from the U.K., Franz Ferdinand. They are kind of retro, Talking Heads-meets-The Stokes, perhaps. Very, very cool. We did a tour with them in the U.K. a few months ago, and they are just taking off. Judging by the thing on the wall, they are in the Top 20 of bands here, good for them, they rock!" In the end? Richards is content with *Jugulator* and a G.I. Joe t-shirt.


Gareth Davies

Ryan Richards

Guitarist Kris Roberts admits tha the can't run away from his standards—Even if it is just because he keeps misplacing them! "The Metallica black album," he declares with a tone goldminers use when they hear the sound of metal at the other end of their shovel, "I have gotten this like ten times, but I just keep losing it, or I have friend taking it and never bringing it back, so I am keeping this one!" Make no mistake, Metallica have certainly made a life-altering impression on this axe man. "They are probably one of the biggest reasons why I play in a band, I am such a huge fan… I'm not such a fan of the new album, but they achieved that raw sound—I think it's just a little too unusual in places. But I do love Metallica with all my heart..."

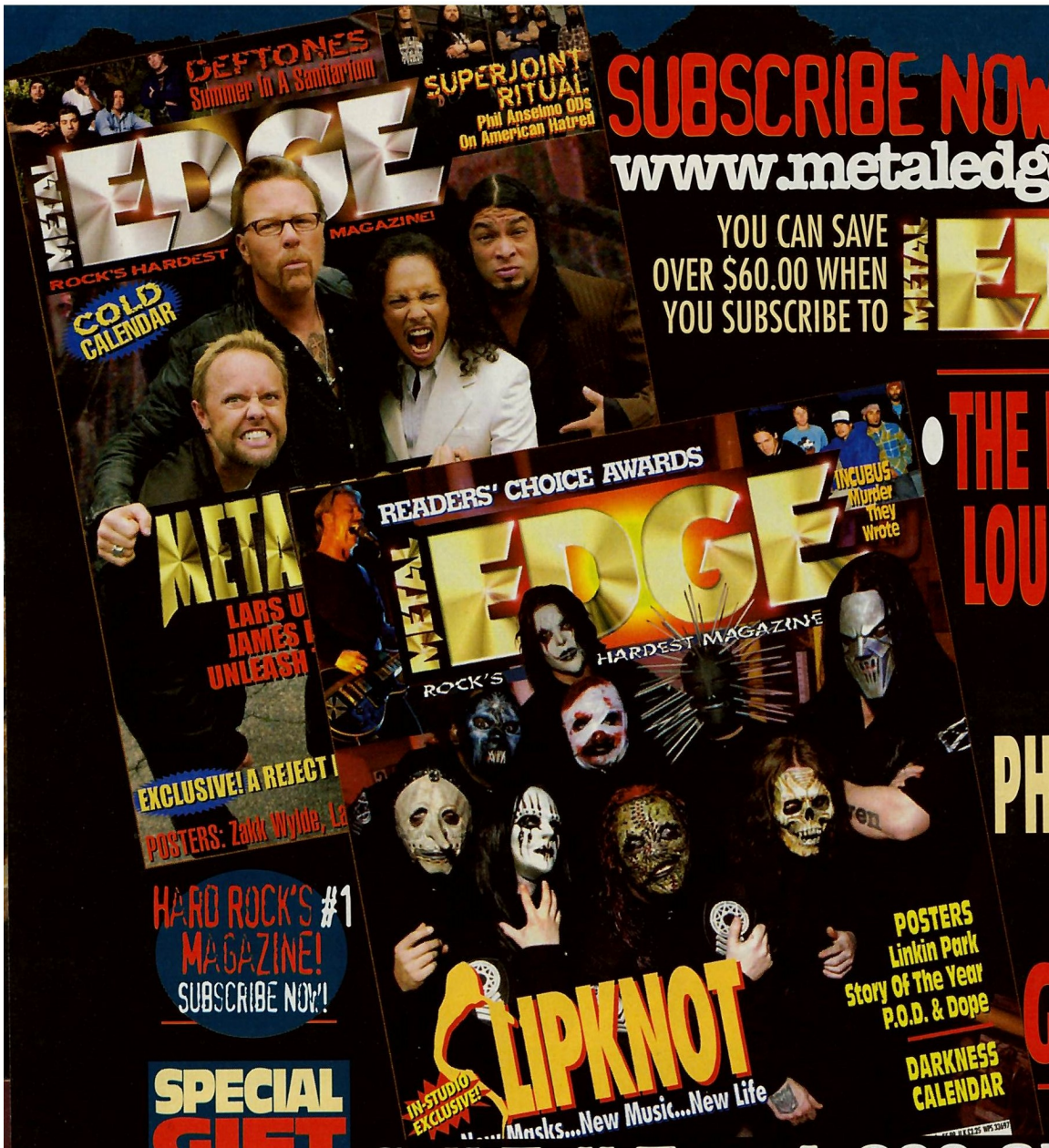
Scrutinizing his other choices, he reasons aloud: "I have all the Pantera albums, but I haven't brought them with me, so I might pick up a copy of *Far Beyond Driven* just to have it with me." In the end, though, Van Halen's *5150* won out, and the guitarist—who was out the night before until the wee hours of the morning—took the opportunity to discuss the internal climate of his band. "It's just like a family, there is stuff and there are things that riddle you about people but, ultimately, you still love your family. We spend so much time with each other… It's an experience living with people in such a close environment—We thought we knew each other, and then you realize that you didn't know as much about them as you thought you did."

Smith, the more talkative guitarist, has a more modern and arty appetite. "I am randomly finding really cool discs… Here we have Salem, which is As Friend Rust with a different vocalist, basically. Then I have Emery, which Matt played me a couple of days ago, and it sounds pretty awesome, actually. They are kind of post-hardcore, with an aggressive sort of edge to them, and there are some pretty cool vocals on it. And here I found an absolute gem, the DVD of the *New England Metal Hardcore Fest*, there are a lot of cool bands on here."

Drawing from the vast pool of the band's influences, it is difficult to classify the British export, but Smith insists, "We consider ourselves a rock band, really, it encompasses all the influences that we usually put into our stuff. People want to classify us into some sort of genre, be it emo-core, or screamo, or extremo, all these crazy titles... That's fair enough, I can understand journalists need to describe things, to a certain extent, for their reader, it's just that, chemistry-wise, we just sort of come out sounding the way we are. We always write thinking that each song can stand as a great song on its own—We concentrate on each song individually, and develop it until we feel it's a really strong song. Generally, the four of us—apart from Matt—will get together, me and Kris will maybe bash out some sort of idea, then Gareth and Ryan help us put it into a solid arrangement. There are times when Matt will bring an idea, and it's that kind of a thing where we all work together.

"Our sound is never preconceived or worked out in advance as to what it should sound like, it's always been a case of the chemistry in the band. We create music to gratify ourselves," he says, with almost too much simplicity. "In the first instance, we have to get off on it to expect anyone else to enjoy it. We always, first and foremost, write for ourselves, and we want to keep the music interesting for ourselves, not stick to all of the rules. For instance, you can do verse-chorus, verse-chorus, and then you could do a mid-section, then go back into a verse-chorus, verse-chorus again. We tend to look at that and go, 'You know what, that is coming back again, so why not make something a bit more interesting and take the song off on a completely different angle?' Our songs start in one place, but end in a completely different place, that's interesting and exciting for us."

Lastly, the frontman opened his tastes for examination. He has music journalism in his past, as he had a paper called *Third Engine*



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FUNERAL FOR A FRIEND

CONTINUED

that he wrote while going to university, starting the band, and running his own record store. From behind his thick-rimmed glasses and overall studious look, he recalled his favorite interview being with Jay Robbins from Jawbox. As far his shopping tastes? Well, he was practically hugging his treasure—"I am excited because I have just seen the tenth anniversary, re-mastered version of Weezer's first album, which means more to me than anything. It's one of those bands that nobody else in my band really likes, but I really, really appreciate them, and we haven't got this in the U.K.... When I was growing up, a lot of my friends used to even call me 'the Weezer guy.' I really love the *Pinkerton* album—Everyone downs that record, but I think it's a great record. There are some bands that, whatever they put out, you'll always buy it, they're one of mine..."

His next pick was completely out of leftfield, literally and figuratively. Country? "Lucero, *That Much Further West*, an alternative country album," he proclaims. "I do like that kind of stuff—I am the underdog in the band, I like a little bit of all sorts. I am keen on checking it out because I heard so much good stuff about it... When I was a teenager, I was on the straight-and-narrow of what I would listen to—Only punk and hardcore. As I get older, I am branching out, because I want to pull all influences from everything I can see and hear. Why narrow myself down to just hardcore? Why not listen to country every once in a while, just to get fresh ideas?"

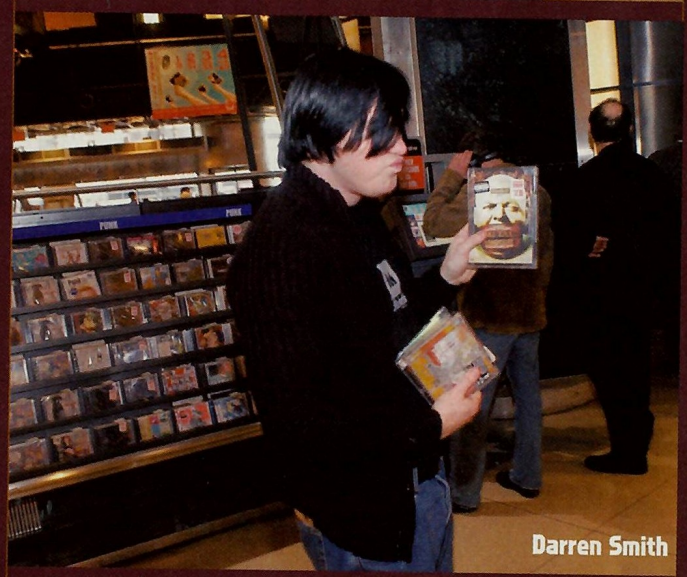
Before exiting, he gravitates towards the Elliot Smith collection, where he explains the States' familiarity with Funeral For A Friend. "The U.S. already has our *Seven Ways To Scream Your Name* release, which is a combination of our first two releases that we released in the U.K. That has been out since October, and it's been doing really good, and that's what we have been touring on."

Seven Ways... was released by Ferret Records, but at one point it seemed that their new CD was going to be released by Atlantic Records. Joining the conversation, Smith clarifies: "Basically, Carl Severson, and the rest of the guys at Ferret, have done such an amazing job with our first release in the States, that we really wanted them to carry on the brilliant work and release the full length. The guys at Ferret really like what we do and were really up for putting the album out, and when you've got that kind of support from the people at the label you're working with, I don't think it gets any better! It looks like album No. 2 will come out through Atlantic, but they're very supportive of the idea for us to keep working with Ferret at the moment."

Ferret has been doing so right by Funeral For A Friend, that they've even been caught off guard by the groundswell of attention. "It did happen really quickly for us, and there is no one more shocked than ourselves," Darren continues. "It wasn't expected whatsoever... The press that was going on in the U.K., some said something like, 'They are the hardest band on the planet,' which we really found flattering, but for someone to say that about us is an equally ludicrous and ridiculous statement. To be honest, we read the press, but the same time, we don't read too much into it, because you start getting into your own ass, and you just turn into an idiot, basically. We are the same five guys, writing the songs as good as possible and playing the shows as good as we can, trying to keep our feet on the ground within our own sort of bubble. All you can do is enjoy it, and try to be sensible about it—Just keep concentrating on playing good shows and writing good songs, really, and that is our main aim."

That purist's attitude—combined with songs that sway from beautifully poetic to majestically violent, and are entrenched in detail before splitting into free-wheeling melodies—is what propelled Funeral For A Friend onto the Projekt Revolution. And it's the approach that is sure to leave their audiences craving more. •

Kris Roberts



Darren Smith

Matt Davies

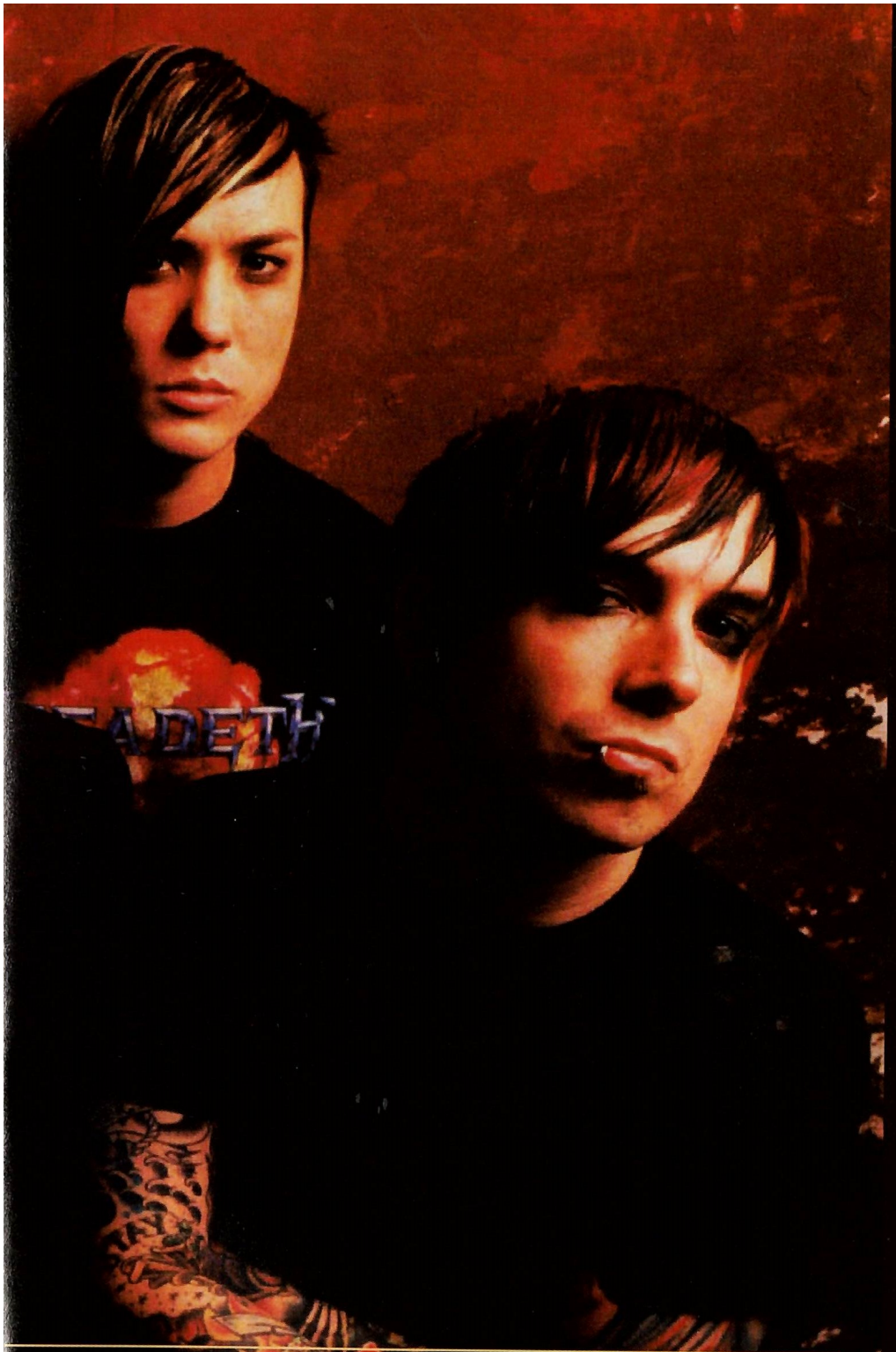
EIGHTEEN VISIONS

A Shining Rock In The Rough

By Cathy A. Campagna

Sexy and slithering, Eighteen Visions have become an aphrodisiac on the hard rock scene, their Epic Records release *Obsession* glistening like an oyster on the half shell that Venus has dipped her toes into. Graduating from their mischievous metal-core roots on *Vanity*, *The Best Of* and *Until The Ink Runs* Out, the Orange County, CA, five-piece have evolved into a fully-blooming rock machine, complete with steamy vibrato and dangerously entangling riffs. "I Let Go" still bears some semblance to the trembling screams characteristic of their hometown lineage, but *Obsession* is also fertile with the exuberant vocal melodies of James Hart, while guitarists Ken Floyd and Keith Barney, drummer Jason Shrout and bassist Mick Morris complete the band that first came together in 1995.

"We wanted to do a song that everybody from all walks of life could get into," says Hart of "Waiting For The Heaves," the band's latest single and video. "Musically, it's almost got every ele-



ment of the record in it—It's got a heavy rock part in the beginning, it's got a heavy rock verse, it's got a very melodic sung chorus, the bridge is very soft, and there is a breakdown towards the end… I think that song possesses every element of the record, and I think that's how a band can get themselves out to new kids, and still make their older fans happy."

"Crushed" is early-Stone Temple Pilots with a midsection as impish as "Sex Type Thing," a comparison that Eighteen Visions aren't about to shun. "We just got the Velvet Revolver record, and I already played it four or five times," says the frontman, who waxes that his supergroup would consist of some like-minded musicians—"Both DeLeo brothers[Robert and Dean], and I'd want Dave Grohl playing drums." Sound far-fetched? Not with a CD as appealing, moody and sensually decorated as *Obsession*, as well as their lavish live display. They've toured with everyone from Kittie to the HIM, and will spend their summer joining Lostprophets and the Warped tour, with a possibility of Killswitch Engage dates in August. While on the road with Underoath in Ft. Lauderdale, FL, the ex-hair stylist-turned-singer revealed Eighteen Vision's latest opus to *Metal Edge*…

METAL EDGE: *Obsession* is ten times more focused than *Vanity*—Or any of your previous releases, actually.

JAMES HART: Yeah, most definitely. A lot more time went into recording the record, more than anything we've done previously. There's just a lot more focus on the songs, and what we wanted to accomplish. We started writing around the time of recording the *Vanity* record, so we started writing around two-and-a-half-years ago—We just started compiling. Some of the songs were written in pre-production, which was around two-and-a-half-weeks in our rehearsal space with our producer, Mudrock. I know one of the songs was kind of whipped up last minute—One of the songs, "Crushed," we whipped that one up last minute in the studio, and came it out awesome. We probably spent a little over two months, in total, recording the record between pre-production, recording the tracks, and mixing.

ME: "Crushed" could be an STP song—Was Scott Weiland a big influence on you vocally?

JH: I guess you could say there's some musicians that you like more than others, but, musically, that was the vibe I got from the music right when I heard the guitar—I just kind of went with what would sound best. I don't think that there is anything on the record, musically or vocally, that was put there because we *wanted* to put it there. Everything on that record is there because it was right, and feels right. I think that was more of the case than anything else. What I would do is take the music with me, take it home with me from pre-production—or if it was before the pre-production process—and just do the first thing that came to mind. I didn't want to put singing over a real heavy part, where it just felt out of place, just to do it. I didn't want to scream over a melodic part and have that out of place just to do that, either. I really used instincts and emotions when I was placing the vocal ideas into the songs, it was just the first thing that came to mind. I think the band, at first, was a bit worried about that there wasn't going to be enough screaming on the record, because most of the songs that I sung over had melodies—You can scream over anything, but for the music that it is, I think kids are going to like it. I focused on that last, because I knew I would have the easiest time with the screaming. Everything felt right where it was. It came out good for me.

ME: But in some ways it was intentional, because you had said that you

EIGHTEEN VISIONS

CONTINUED

wanted to be less abrasive than on *Vanity*. Was part of it intentional, as well as instinctive?

JH: I would say so. I definitely liked parts on *Vanity* that were different—I liked the rock parts, I like melodies. I wanted to emphasize those on the new record. When the new record was being done, I felt to there were a lot more of those parts in our new songs. There's a lot more rock parts, a lot more melodic songs, melodic choruses. I also really just felt like that what would sound best in that part of a song.

ME: How, or why, did you get the courage for the change now? Were you just sick of feeing held back? You're from an area where metal-core is huge.

JH: I don't think that was a reason for why I have held back, or why we have held back as a band. I think that it all just kind of comes with maturity and really knowing what you want to do. I would listen to the *Vanity* record and say, "I wish there were more parts like that," or, "I wish we wouldn't have done this," or, "I wish my singing was a bit more developed." Or maybe I wasn't confident enough over a certain part, because it was like all kind of new to me, and the more and more we tour, the more I sing those songs live, the more comfortable I became singing over a melodic part. When it came time to write the record, it was just like no holds barred. Everybody just let go. We were just writing the music that we wanted to write, we weren't afraid of anything that was going to happen. We just came to the table with some cool songs and I did what I could with them. I was psyched on every song that the dudes in the band wrote—There were probably 21, 22 songs, and half of them didn't make the record, but they were still awesome, I wanted them to be on the record. I don't think we held back at all this time, but I guess you could say in the past, we didn't necessarily hold back, but we didn't necessarily know what we wanted to do, either.

ME: So you just had more of a direction, and were more confident in your abilities now.

JH: Most definitely. I was scared when these guys started writing more rock songs, because I wasn't totally confident with my voice, and I didn't know what I would be able to do with it—I didn't want to hold the songs back, even if it was just a bridge that comes around once, or an intro. I didn't want to be like the wet towel. I went to a vocal coach and, like I said, singing the songs to kids the last couple of years built confidence within me, but definitely seeing a vocal coach made me mentally know where I needed to be, and it put me in a good place.

ME: The difference is there, the maturity is there, "Bleed By Yourself" sounds like it could be on the Velvet Revolver record, it's got a sexy, punky edge to it. How'd that one come about?

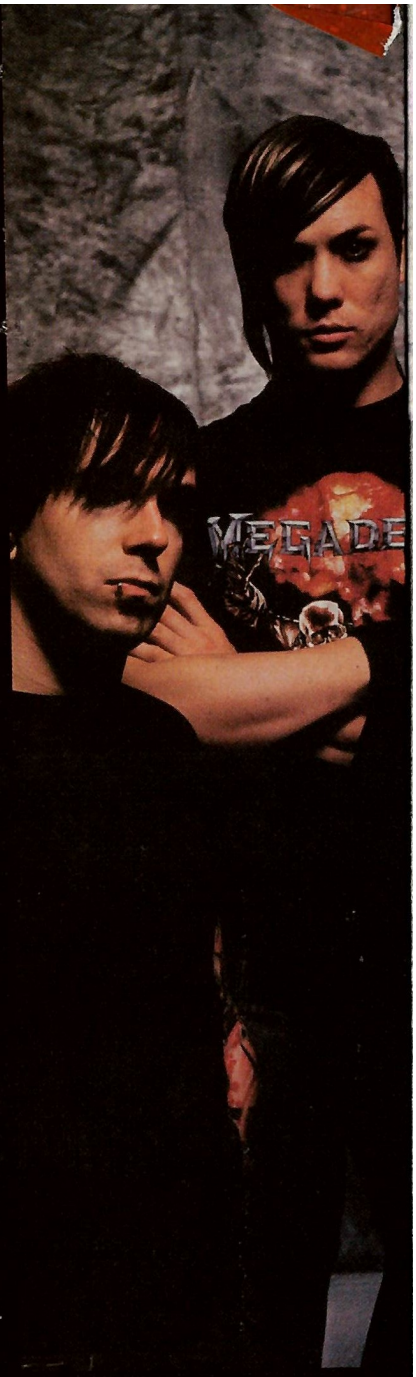
JH: That was probably one of the first songs we wrote. We're all fans of '90s hard rock, and Ken was like, "Here, check this out," and I was like, "Dude, that's awesome..." I was saying how it reminded me of like an old Stone Temple Pilots song. Musically, that's the kind of vibe I got from it, so I guess that's the kind of vibe that it's got vocally, too. We're all just really big fans of that solid, in-your-face, hard rock feel. Songs like that feel really good, and that's one of my favorite songs on the record. "Crushed," as well. They have that in-your-face rock feel, and a lot of attitude. They're fun to play live, and very, very fun to sing.

ME: You have been playing some new songs live—Have you seen the audience growing with you?

JH: Yeah, most definitely. We just started our new touring cycle in April, and we really hadn't been out since the end of September. We're going back to some of these places that we just played and noticing that our shows are significantly better. I think that some of those tours came along a little too late in a record cycle. In our previous record cycle, with *Vanity*, we didn't grab as many kids as we could have grabbed, but with this new record we are getting good, solid support tours with a ton of different bands. We went out with HIM, and it totally had a different vibe, but it was totally good to play for them, because kids are always hungry for new music. We kind of covered that end of the spectrum. Then we toured with From Autumn To Ashes and Atreyu with kids that are familiar with our music, and might even be familiar with us, and that went really well, too. Now we are out with Underoath, who have the same vibe as us, and I think everything is going to fall into place for us. We are going to go out on the Warped tour, so I think that will be great.

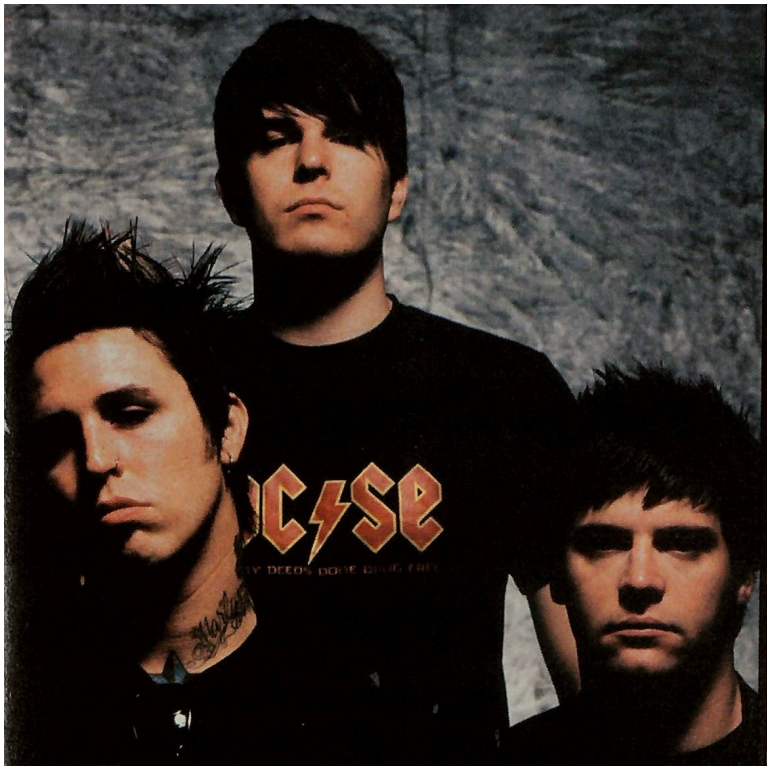
ME: Will that be your first time on Warped?

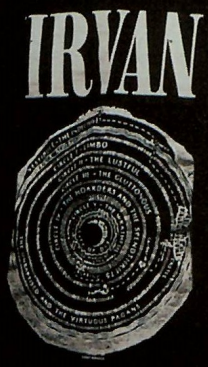
JH: Yeah, definitely—We've always wanted to, the opportunity just never really came up. We just got thrown on the first two-and-a-half-weeks really last minute this year—We are playing on a smaller stage, but we are just going to have fun, and I think it will be a good experience. There are a lot of great bands on the bill, like Bad Religion—I've been listing to them since I was like 12-years-old, and I have every record, I know every song, and I think they are awesome.



ME: You guys have done some extensive touring, you have been a part of the Take Action Tour, you've toured with Biohazard and with Kittie. What have been some of the highlights for you?

JH: Looking back, not necessarily on the tours themselves, but coming back around next time… We are in Fort Lauderdale today, and we were here in September with Poison The Well and Dillinger [Escape Plan] on that Take Action





"Even if you are a metalhead, you still dig into your old records and you pick up Alice In Chains' *Dirt* or Stone Temple Pilots' *Core* record, or a Soundgarden record or a Nirvana record, and you listen to it, because they put out good rock records. We want to be one of those bands, because it's diverse, we feel like we can go out with a band like Killswitch Engage, or a band like the Used, or a band like Thursday, or a band like Poison The Well—We can do the rock thing."

Tour, and we just did an in-store, an autograph signing with Underoath, and there were quite a few of kids there, and I think there are going to be a lot of kids here tonight, and I think a large part has to do with the tours that we have been on in the last four months, and playing these markets with bigger bands. These kids have been really receptive to the music, and are coming out to the shows. I think that has been the best thing about it.

ME: All these bands you've mentioned are all from different genres—Is that one of the things that you strive for? It seems like you started at one place, but have surpassed even your own expectations.

JH: Yeah, I think the ultimate goal is to be able to go out as far as touring goes, and to be able to hook up a tour with a band of any genre. We are trying to hook up a tour with Killswitch Engage, and they are pretty metal, but we feel like, musically, our performances can grab kids that are into that band—Even though we don't sound anything like them, we have a couple of songs that their fans can grab onto. We talked about "Crushed" and "Bleed By Yourself," and those songs have a lot of attitude and are aggressive in like a heavy, hard rock sense. Even if you are a metalhead, you still dig into your old records and you pick up Alice In Chains' *Dirt* or Stone Temple Pilots' *Core* record, or a Soundgarden record or a Nirvana record, and you listen to it, because they put out good rock records. We want to be one of those bands, because it's diverse, we feel like we can go out with a band like Killswitch Engage, or a band like the Used, or a band like Thursday, or a band like Poison The Well—We can do the rock thing, go Warped tour, tour with a band like HIM that has the goth rock feel to it… We'd love to tour with a band like Velvet Revolver, obviously. We just want to tour and have fun, and play to as many kids as possible and as many different kids as possible. I think, hopefully, as we are doing that, we are just going to grow, grow and grow.

ME: As a lyricist how would you describe your style? Abstract, poetic, romantic?

JH: Probably all of the above. My lyrics aren't as abstract as they used to be—I know, years ago when I was writing, and even on the *Vanity* record, they are not as abstract. Whatever direction my mind goes in, it could be poetic, it could be romantic, or it could be totally abstract and weird, but whatever direction my heart is pushing my mind, is the direction that it goes in. I like not being limited as a writer—When I read lyrics of bands I like and they all sound the same and there is no real grab to them, it kind of bums me out. I like seeing really big words in a song, or being like, "Wow, that is a weird word." One of my favorite lyrics on the record is in "Tower Of Snakes"—"*Pull me no apologies, but I am sorry, I couldn't cut the mustard. And it's absurd.*" But wouldn't want an entire record like that. I love HIM's lyrics, but I wouldn't want an entire record, lyrically, of the same contents, or written in the same context—They are all dark and romantic, it's all cool, but I think sometimes you get stuck in a place that you feel really comfortable in and you don't want o leave that little box, and all the stuff starts to sounds alike. I have been there before, and I have killed a ton of material because of it, it happens to everybody.

ME: You and Ken are the only original members left in the band…

JH: Yeah, we are the only original members, you could say, since day one under the name of Eighteen Visions. But I feel like Keith and Mick are just as original, because they played on the *Vanity* record, and Keith has been writing music with us for like five-and-a-half years, so he has been with us for a long time, and he has been with us since we started touring. Once we started touring, I felt like the band was real, and me and Ken might be the only original members, but I feel like Keith and Mick are just as much the real members.

ME: When Brandan [Schieppati, guitars] left to become Bleeding Through's frontman, how did you compensate, and what was morale like in the band?

JH: We were bummed about it—It wasn't like he was holding us back, by any means, we actually had to bring the conversation up to him when his other band, Bleeding Through, was playing a show on another tour, and at the time Mick was actually filling in on bass for Bleeding Through. Mick would call us and talk to us about things on the road and, I mean, he saw better than anyone else that Brandan's heart really wasn't into what we were doing. Actually, before the *Vanity* record, he told some people that he wasn't that excited about it,

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CLUTCH

No Preservatives, No Dictators

By Cathy A. Campagna
Photos By Steve Truglio

Stocky rhythms with the malleability of damp soil between curling figures. Slabs of riffs that stick to the ribs, as well as the cranium. And the drippings of Pink Floyd-inspired psychedelic flashes and Black Sabbath's smooth jams. That is what Maryland's Clutch have been consistently dishing out for nearly fifteen years, the band's muddy contours betwixt frontman Neil Fallon's burly and whiskey-swigging vocals solidifying the strength of recordings like 1992's *Passive Restraints* and 1997's *Impetus*—But live is where the band's organic, marijuana-brewed power truly manifests. Their caravan of fans are taken on a backroad journey that conjoins at the corner of the *Blair Witch Project's* mysteriousness, and a hickory-barbeque homestyle gathering.

2004 finds the quartet—rounded out by guitarist Tim Sult, bassist Dan Maines and drummer Jean Paul Gaster—releasing *Blast Tyrant* [*Atlas Of The Invisible World*] on DRT Entertainment, their elongated colossal reverberations as pure as lava and earth. The acoustic bend on "The Regulator" furthers the band's allegiance to Led Zeppelin, "[In The Wake Of] The Swollen Goat" is bluesy and degutting at the same time, "Subtle Hustle" is dirty and danceable rock fury with the skuzzy yet sinfully catchy line, "*I got your mother's maiden name tattooed on my arm*," and the cannibalistic

"Our goal was just to go out and make a living at what we do. We have been able to maintain that, and always move forward and expand into new places. That's what has kept us going—I think along with a sense of humor, and no illusions of superstardom or getting on the cover of *Rolling Stone*. We don't have these romantic illusions of what success is or is not—Success, for us, is doing this for a living."
—Neil Fallon

Neil Fallon

hooks and the rapture-inducing, wafting organs reminiscent of the Doors on "[Note From The Trail Of] La Curandera" shouldn't be missed.

The advantage of being around for so long is that Clutch have proven their onstage chops by playing with the best of them, from Limp Bizkit and System Of A Down, to Superjoint Ritual. But most recently, they've trimmed the fat onstage, giving people what they want—A party-to-go known as an Evening With Clutch. Having weathering the storm of record deals falling through and Sult injuring his wrist, Clutch have found an amicable partnership with DRT Entertainment, the guitarist has recuperated with assistance from his drug-of-choice, and his six-string and the elephant riders are steadfastly where they belong, on the road...

METAL EDGE: *Blast Tyrant* is your sixth studio album. One of Clutch's trademarks is your blue-collar, do-it-yourself feel. Do you think that plays a role not only in your music, but also in keeping the band together for this long?

NEIL FALLON: I think it has to do with what we see as our goal, and I don't think we really had a goal other than playing live. We didn't have a goal of selling X amount of records, or opening for so and so, or having this many people at our show. Our goal was just to go out and make a living at what we do. We have been able to maintain that, and always move forward and expand into new places. That's what has kept us going—I think along with a sense of humor, and no illusions of superstardom or getting on the cover of *Rolling Stone*. We don't have these romantic illusions of what success is or is not—Success, for us, is doing this for a liv-

more

Tim Sult

Dan Maines

Jean Paul Gaster

CLUTCH

continued

CLUTCH: Tim Sult, Dan Maines, Neil Fallon & Jean Paul Gaster

Photos By Steve Truglio

ing, so with that in mind, we want to just hold onto it.

ME: Do you appreciate how rare that is, especially now? These days, if a band doesn't have a platinum selling record by their second time out, they're likely dropped or breakup.

NF: Yeah, we never had the problem of following up a platinum record. It's a phenomenon sometimes—If you have a hit, people become fans of a song as opposed to fans of a band. A band like us, like many other bands, have the reputation of the live show, and the type of fan that is attracted to that is a lot more dedicated over the long term, because they are fans of the band, not a song. You could sell consistently… I think a good analogy is, "Slow and steady wins the race." If you come out sprinting, it's like the tortoise and the hare.

ME: When the whole split with Columbia happened, what was going through your mind?

NF: Same thing when we had the split with East/West, the same thing when we had the split with Atlantic. While we were with Columbia and Atlantic, sure there were things done that we could have got done ourselves, but since we didn't look at them as a golden ring or a provider, it was unfortunate the relationship broke off, but it wasn't as if we lost a band member. It was a business deal. Business deals go bad, we'll make another one, there's no sense crying about it.

ME Your last two records were independently released, why the change to a label now?

NF: Well, each side has its pros and cons. When we do our own records, there is a huge profit margin and we have complete control of everything that goes into that record. At the same time, our record label, River Road Records, is only four people—There is no office that you can call and say, "River Road Records…" So we sacrifice distribution a little bit, marketing, promotion, radio, and all those things you'd find at a record label. In order to take advantage of those things, you have to make a business deal with somebody else. The way we have always looked at it is, signing to a record company is entering into an equal partnership with somebody, another party. In hindsight, the major record labels don't look at it that way. They see it almost as like hiring an employee. Our deal with DRT is different in that, on paper, there actually is an equal share of both things. It's so simple that even I can do the math, and that's saying a lot. You have to play both sides of the D.I.Y. and the label fence sometimes. At least, that is the way we have done it over the years.

ME: On *Blast Tyrant*, you wrote the lyrics on the spot, which is normally not the case for you...

NF: For some of it. Some of the songs are rather old—Not old, but we have been playing them live before we have recorded them. Some of the songs were written right there in the studio, we had a matter of days to write the lyrics, and I don't write lyrics very quickly. Writing lyrics in one setting is really hard. It has its ups and downs. Procrastination is really great inspiration, because it makes your head work in other ways it would not otherwise be in that time of the moment. The other side of that is, once you've met that deadline, you always say, "I should have done it that way." Hindsight is always 20/20, when you rush something. There's a little bit of both those things on the record.

ME: What do you think you would have changed, then?

NF: I guess it's too soon to tell. It's hard for me to be my own critic on the record, because I am so close to it. I'm really happy with the way it sounds… I don't like repetition. There's a couple words that I used too many times on the record, but that's some fine-tooth comb stuff. I'm probably the only one that hears that.

ME: Is there bit of a *Blast Tyrant* in you?

NF: I'm sure there is a blast tyrant in everybody. I think that's what message boards are for. [Laughing] That's the introvert's wet dream, to be able to say whatever it is on your mind anonymously, and not get punched in the face. You can be your own dictator, and that's part of the rush of doing a show. For an hour-or-two, it's a rush of power. I can see how that can be addictive to somebody who is a fulltime politician or a leader of sorts—When you know that you have x-thousand people in the palm-of-your-hand, it is very drug-like. But at the same time, you always have to be mindful that when the set is over, so is your little fantasy of a dictator or a leader. Maybe dictator is not a good word, but a leader is there, and I've met countless artists who can't differentiate between those two moments.

ME: So there was nothing intentionally related to like what went on with Saddam Hussein or Bin Laden?

NF: Pretty much everything, at least what I can tell, is fiction. As time passes, I can look back and understand the lyrics better three years later. There is one song, "Mob Goes Wild," which is the only song that I've ever done that addresses current affairs. And that song is not really a critique, it is just a list of news stories that I had seen on CNN over about an hour-and-a-half. I always shy away from current events and making statements, because my opinion changes all the time. The more I learn about things, the more I change my opinion... I wouldn't want to paint myself into a corner by saying, "I believe this." Where I could find something out the next day and say, "Oh shit! I recorded that, and I don't believe in that." So, I'll stick with the fantasy and fiction.

ME: That's a very realistic point of view.

NF: I've said it before. I think sometimes conviction is a euphemism for stupidity. I mean, it is also a form of laziness. It can be. There some things it's good to have conviction about, but for some people it has been taken to an extreme where they are not going to bother listening to anything outside their realm of conviction. They do themselves a disservice. I think.

ME: It seems like you are truly addicted to the road.

NF: Any band… I mean, it's not like we're getting royalty checks. In order to do this fulltime, we have to stay on the road. That's not to say that's our only reason to be on the road—It sure beats being in a cubicle. It is fun, everyday is different, but in order to pay your mortgage, pay your phone bill, you have to keep working, and that's true with anything, really. Nothing worthwhile is easy.

ME: Right, if you don't have an open mind, you can't soak it all in… What inspired your current Evening With Clutch tour?

NF: I think there's a couple of things. There is the beginning of supporting the record, and we just wanted to do something different. We've opened for bands and they've opened for us, and I'm sure we'll do it again—I know we will do it again. At this point in time, we wanted to do this for the challenge. I think it is important to take a risk and challenge oneself. It's not easy to do, it's two-and-a-half-hours of playing. At this point, we have nearly 100 songs, we'll play just under 30 of them. So we'll play 25% of everything we've ever written.

ME: What's the decision process in that undertaking like?

NF: Well, there are some songs we have written and we never played live. So, they are right out the win-

dow. There's some songs we've played live and didn't really like. There are some songs that we have played so many times that we have fallen out of love with them, and it's sort of like stock rotation—Put the old stuff right in the front, and put the fresh stuff in the back. This particular set, we have a guy Mick Schauer who is playing Hammond B3 organ with us. He's learned a lot of songs very quickly, so we don't want to bombard him with a new song every night. It's a bit of a learning curve for everybody. Not only for him, but also for us—Hearing an organ in our songs, we'll play them a bit differently.

ME: How did that come about? Where did you meet him?

NF: We had a bit of organ on *Blast Tyrant*. We thought it was a good idea to throw out that range of frequency with an organ onstage and, fortunately, he was a guy who lives just in the neighborhood that we live in… We never met him before, but a local studio that we called, the engineer got a hold of Mick. Mick came over, we had a bunch of songs in a week, and we went on the road.

ME: You have experimented a little more on this record and pushed your boundaries. What seemed even more left of center, going back a few records, was "Careful With That Mic…" from *Pure Rock Fury*.

NF: That song was recorded, but I don't think that anyone ever had the intention of releasing it. In the studio, it was kind of a candid moment where we were just doing it for our own amusement, and we were recording it as a demo for Columbia. That was the last track on there. There was some other songs like "Open Up The Border," and a few other tunes, and they listened to it, and didn't like it. A gentlemen from Atlantic [Records] heard it, and thought that it would be a radio thing. I nearly buckled over laughing at the thought of it, because I knew what the fallout would be. I knew there would be people saying, "You're poking fun at people," or, "You're getting on the bandwagon." People were trying to read intentions into the song, when really I was just trying to write words to make my band laugh, and that's it! From there, it just kind of took off.

ME: Also, I think what made it so good was that organic feeling. Biohazard, Anthrax and Rage Against The Machine did it well, and were doing it before all the saturation.

NF: One thing that confounded me is that people were kind of shocked by the song when in fact we had an album [self-titled] come out in like '95, and a song on there called "Prison Planet." I believe that's the same thing. The exact same thing... As for the idea of it, I don't think rap-metal was on people's minds then.

ME: How was playing with Superjoint Ritual? They are so aggressive, how did Clutch go over with their fans?

NF: We just did one show with them. It was different, a mixture of both crowds—There were people there to see them, people there to see us. It's like opening up for any other band or sharing the bill with any other band—There's going be people that have no use for you, there's going be people hearing you for the first time and really digging it... That's the whole idea, there's no point preaching to the choir. You have to look at some middle fingers in order to have the person in the back of the room hear you, and that's the way I've done it for thirteen years.

ME: What were you thinking when Tim injured his wrist? Were you thinking your thirteen-year career could be coming to an end?

NF: To me, I was more concerned on a friendship level—I know his M.O. is to play guitar, that is what he does. It's his hobby, his life, and to me, it wasn't about whether or not we can do this tour, it was whether or not he could play guitar again to the point where he was satisfied, and it scared me to think that it might be taken away from him. It was seriously broke—It wasn't like you put your arm in a sling type break. It was reconstructive pins and rods, and all sorts of bionic man stuff.

ME: How did it happen?

NF: He was moving something on a dolly, and the dolly flipped and his hand got caught in it and slammed his arm up against the retaining wall, and shattered the bones in the wrist. As it turns out, playing guitar is very good physical therapy for working on small motor functions.

ME: What's next for you guys after this tour?

NF: Were going to do this Evening With for the whole U.S. Hopefully, bring it to Europe. Maybe do another tour, up until the fall, at which point we are trying to make another record. •

CONTINUED FROM PAGE 95

UNEARTH

TP: He was our first choice, and it was a huge headache to get him, because he was recording at the same time with Killswitch. So he had to juggle schedules a whole bunch of times before it finally worked out. He's done our past two records, the EP and the full-length, he's a great friend of ours, has been for awhile and we trust his judgement on songs. He helped the record into a better place. We spent a lot of time on it, two-and-a-half-years writing on it. He was real brutal. I got real sick, because he was really pushing me really hard, and I got a cold and a throat infection after I finished like three songs. I had to take a week-and-a-half off. It was the worst infection in my life. Then, I had to finish the record. I did eight songs in four days. Luckily, I did it. He's a ball-breaker.

KS: It was fun as hell. It was stress, because the whole creation of the album and getting signed, and losing a drummer along the way, too… It was very, very hard, but when we got in the studio, our heads were down, we were ready to work, and then alcohol stepped in. We basically had a party everyday in the studio. We were all drinking, having a good time, and Adam D was the same way. It was like kindergarten, and Adam was like supposed to be the chaperone. It was like romper room.

ME: Touring-wise, you were on the *Headbanger's Ball* tour, and now OZZfest. Pantera was one of your favorite bands, and now you will be playing with Superjoint Ritual, and Judas Priest, Slayer and Sabbath—Do you ever think of scaling it back a notch? You're hitting a lot of touring peaks early on.

TP: I'm not sure about scaling it back. I mean we really paid our dues in the underground, and will always stay there. After OZZfest, we are doing a full U.S. headlining tour, our first one. We're taking out Terror and Black Dahlia Murder and Remembering Never, and we are going back to the smaller clubs for that. I think this stage is a great stage for us, because we really just paved the way ourselves by just taking tour after tour, and we started touring full-time around January 2001, when our first record came out, and we haven't really stopped. At the time, the tours were off the radar, because they were small underground hardcore/metal tours—Except for the kids in that scene, no one even knew the tours were going on. I feel we earned the right to be where we are now. I think our fans respect that, as well. That's where bands like Hatebreed could jump on us without being called sell-outs, because they relate to that status, as well. So, I'm hoping that people look at us the same way. I am 26-years-old, I lived on the road since I was 20, so I think we deserve it.

KS: I don't know, after Hellfest in 2001, playing in front of 5000 people, that was the peak for me as far as being a musician—I was like, "This is it, this is something that I always wanted to do." That was the first check-plus on the map. Being on the first *Headbanger's* tour was so awesome, because it was about best friends—Every band, like Killswitch, Shadows Fall, Lamb Of God, most of those guys are from Massachusetts, and we've known them forever. This other *Ball* tour was an honor. Who can say they played with Dime and Vinnie and Hatebreed on the same stage?

Now, being a part of OZZfest, too, and playing with so many classic bands like Black Sabbath and Judas Priest, sometimes I don't believe it's happening. I'm humble about it, I'm happy about being a part of the team. I'm looking forward to everything. The demeanor has obviously changed from the early days when we were playing VFW halls. We used to go to shows hoping that there would be 50 kids there, and we always wanted to know what it would be like playing the big stages with the good bands. I mean, we always wanted to play with Hatebreed, we waited like three years before we got to do a tour with them. Now the band is really set on becoming a career band, and making good music. We would like to headline a lot more, too. That's the other obstacle that we will deal with later.

ME: You also did a video in Spanish Harlem…

TP: Yeah, that's right. Dale [Resteghini] from Raging Nation shot the video, he did Sworn Enemy and God Forbid, the guy's awesome. He did the video for "The Great Dividers." We started from raw footage and haven't seen the whole thing yet, but from what we've seen, it was amazing. It was shot on 35mm film. Dale made it work. We did have input as to how the video looked, and to what the concept was—We didn't want to be overly political with the video, but the video is an antagonist kind of… Like an FBI agent holding back kids, so they revolt against it. It's a pretty cool video.

ME: What is your background like? This isn't your first band?

TP: No. I started when I was 14 in high school, it was a metal band a lot like Pantera, but we covered stuff like Nirvana. Then I had a band in college that I left to join Unearth. They canned their singer and wanted to start a new project, so they asked me join their band. We wrote a few songs and jammed together and played our first show about a month later.

ME: What were you taking in college?

TP: I took journalism. I did a lot of sports writing for awhile. Then the band took off and I quit that. I got to see games, which was cool.

KS: If anything, the band is the furthest thing of what I thought I was going to be doing when I was 25-year-old. In high school, I was getting scouted by like Triple-A colleges for hockey. I was an athlete, and I went to UMASS. It's a good business school, and I played soccer and hockey there, I actually finished in three years, because the band started to do well. I have a Marketing and Finance degree—I had a double major, I busted my ass, summer and winter course to get out of it soon, because I knew the band was going to be touring. I was an IT recruiter for a small headhunting company, I was making a lot of money, but then I threw it all away when we got our first tour with Brothers Keeper making $150 a night. I was making that in like a flash of an eye, but I knew I had the rest of my life to work a desk job. I plan on going back to grad school after everything is done with the band but, for now, I am incredibly content with what I am doing. I have the best job in the world—Playing every night, rocking out, and now I am actually a record producer. I did the record for Beyond The Embrace on Metal Blade, that has been my hobby for the last year-and-a-half, and I have been doing pretty good at it, and I have bigger albums along the way that I am doing. •

"We're all in our mid-20s, and we've been playing music since our teens, so we have developed onstage since we were kids. We know how to feel the music that we write. Actually, the better the crowd is, the better we feel onstage. It shows in our presence and performance."

from Autumn to Ashes

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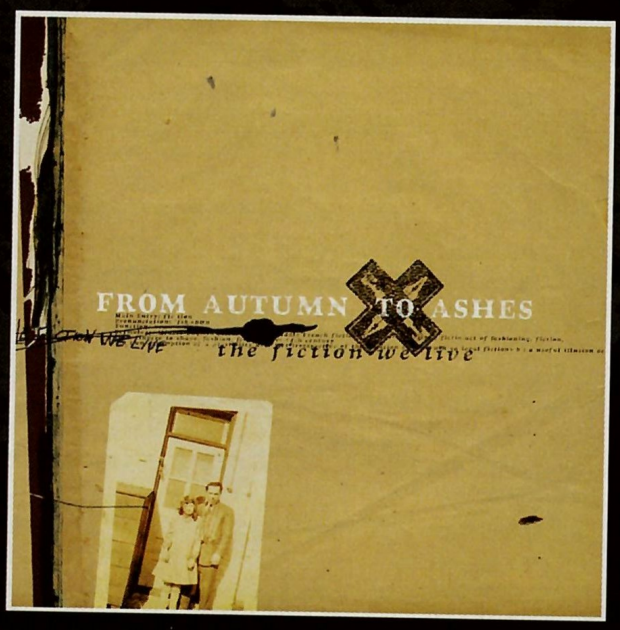

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Gravel

By Joshua Sindell

Gotta slightly break from the unstated format of *Gravel* this time—Simply haven't heard as much from underground bands or smaller labels as I usually do, must be summer or something, so we'll start with a bunch of records that actually hit the charts in a big way this season… **Velvet Revolver**'s *Contraband* (RCA) is a decent enough effort, and will certainly please a lotta fans of the musicians involved. It ain't a whole bunch better or worse than the last couple of **Stone Temple Pilots** albums, but since I liked *Shangri-La Dee Da* and *No. 4* just fine, this one's getting filed next to those without any embarrassment. **Scott Weiland**'s vocals make him sound ambivalent about the project, but maybe that's just his usual shrug-of-the-shoulders attitude toward life in general coming out loud and clear. An unhappy man, that one… **Slipknot** released the best album of their career with *Vol. 3 (The Subliminal Verses)*, and even if it won't quite have the same impact as the band's debut, there's no arguing that **Rick Rubin** has really helped them write *much better songs*… Some interesting guests (**Dave Navarro**, **Bob Dylan**… ***Frank Zappa***?!?) turned up to help **Gene Simmons** on his *Asshole* solo disc (Sanctuary). A few of the girls on the cover posing with Gene look like they've been hit by a truck, but the music on the disc ain't all that bad, actually. I'd even go as far as saying it's a lot better than his first solo disc from the '70s, but that's not saying all that much. Fun for **KISS** fans who don't take them *too* seriously… OZZfest favorites **Otep** have sent me an advance of their second full-length disc, *House Of Secrets* (Capitol), which ratchets up the intensity from their debut quite a bit, which is saying something. There's a tangible sense of pain and suffering that comes through on almost every track, done without shock value… Even though it's on a major-label, **Godsmack** discoveries **Dropbox** have released the kind of record that made me fall in love with the whole indie-grunge scene long ago. Produced by Dave Jerden (**Alice In Chains**, **Jane's Addiction**) and Lee Richards, *Dropbox* (Universal) is great, loud, heavy rock. Hope they're as good live as they sound here… Louisville's **Flaw**, whose singer, **Chris Volz**, is a real talent and nice fellow to boot, return with their follow-up to *Through The Eyes*. The new *Endangered Species* (Universal) is a fine, if somewhat unoriginal, take on modern metal (**Tool**, **Sevendust**, etc.) But every now and then, Volz's voice takes what would be a very average song and turns it into something memorable and special… **Sevendust** themselves released a combo DVD/CD package called *Southside Double-Wide Acoustic Live* (TVT) that delivers an hour's worth of the 'Dust at their most soulful and (dare I say it?) sensitive… **Sonic Youth** were essential in broadening my tastes back in the mid-'80s, and it's good to hear them releasing great new albums of dissonant rock, like the new *Sonic Nurse* (DGC) and 2002's *Murray Street*. Gotta plug their efforts when they continue to work and tour as hard as they do… **Josh Homme** clears house with a limited-edition **Queens Of The Stone Age** EP of B-sides and covers that's already been out for several months (I know, I know—I try to be current with you guys, but gimme a break now and then, huh?). It's called *Stone Age Complications* and it will undoubtedly reach "collector's item" status one day. Better hit *eBay*… Great **Cathedral** compilation out now from Earache, a career retrospective called *The Serpent's Gold*. It's a two-fer, but I've only got the single-disc advance, so I have no idea how the whole thing holds together, but the first disc's got stuff like "Ride," "Hopkins (Witchfinder General)," "Midnight Mountain" and "Vampire Sun," so at least you'll be able to head-bang to several of these monster metal epics. Recommended! … Liquor & Poker Music's third great release in a row is from **The Hellacopters**, 2003's *By The Grace Of God*, which only saw release in Europe. But this time, it comes with bonus tracks and videos and a behind-the-scenes CD-ROM interview, so if you waited for an American edition, you're just a lucky so-and-so, aren't you? As for the record, it's on the slick side, but it's the usual 'Copters collision of arena-rock riffs and garage attitude and muscle. Better harmonies than ever, tho'… Even rawer is the awesome **Comets On Fire**, whose new *Blue Cathedral* (Sub Pop) is a psychedelic freak-out of '60s magna-'tude, dude. **Nebula**, **Monster Magnet** and **Blue Cheer** fans are gonna cream for this. The murky production adds to the whole experience, in their case… Three whole tracks of experimental, sub-frequency doom, courtesy of the new **SUNN O)))** album, *White2* (Southern Lord), which is out now. Drone masters **Greg Anderson** and **Stephen O'Malley** have returned to kill your stereo. For fans of Sonic Youth, **The Melvins** and **Mike Patton**. Beware… Much more mellow, and possibly one of the best things I've heard all year, is former **Kyuss** and **Fu Manchu** man, the extremely-prolific-of-late **Brant Bjork.** For a guy who made his rep as an amazing drummer, it's surprising to find that some of these heartfelt tracks on the new *Local Angel* (Duna) have no percussion at all! The album, which really wouldn't qualify for a mag like *Metal Edge*, finds our man Brant channeling into the vibe of a street-walkin', California/New York-in-the-'70s songwriter dude, *a la* Jim Croce or something. Stoner-rockers will be able to tap into its sunny, earthy, *laaaiiid-baaaack* feel. I *love* it. Go to *www.dunarecords.com* for more info… **Alabama Thunderpussy**'s newest, *Fulton Hill* (Relapse) is raw, rough and hairy. If you like **Lamb Of God**, this should be next on your list… As thunderously loud as ever, don't write off the new **Motörhead**, *Inferno* (Sanctuary), as "just another one." It's as tough as anything you'll hear all year… **Six**, who recently opened for **Slipknot** in L.A., have a new disc out in the shape of *The Price Of Faith* (Embryo). Former **Drown** man **Lauren Boquette** is their frontman, and he's as imposing as ever, both in stature and in voice. Visit *www.1605.com* to get down with the six-ness… Out of time, but I'm digging on **Bad Religion**, *The Empire Strikes First*; **Brazil**, *A Hostage And The Meaning Of Life*; **Helmet**, *Size Matters*; **Evergrey**, *The Inner Circle*; **Modey Lemon**, *Thunder And Lightning*; **Oceansize**, *Effloresce*; and **McLusky**, *The Difference Between Me And You Is That I'm Not On Fire.* Hot, hot, hot! **(The opinions expressed in *Gravel* are solely those of the author, and are not necessarily shared by *Metal Edge* or Dorchester Media. Regular mail goes to: Gravel, c/o Joshua Sindell, 264 S. La Cienega Boulevard, Suite 1247, Beverly Hills, CA 90211. Or, you can type me electronically at: *gravel_news@hotmail.com*.)** •

Photo by Annamario DiSanto

THE WHO

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THE KIDS ARE ALRIGHT

Contemplating the ticket for a Who concert at Madison Square Garden only weeks after the untimely death of bassist John Entwistle in 2002, a conversation at the time with a friend who is an equally ardent fan put into perspective my never having seen The Who: "You never will." Meaning, they're *four* distinct personalities who are all integral to the band, and it would never be the same with only two surviving members.

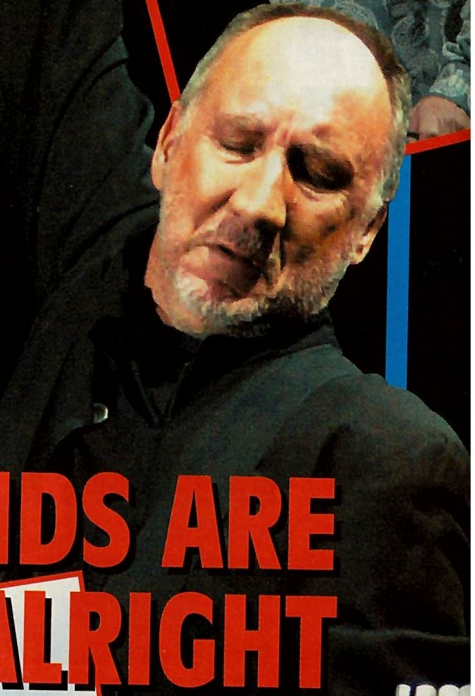
Despite an outstanding show that night in New York, in reality, the band arguably became The Who in name only with the death of Keith Moon almost thirty years ago. Tragically borne of his own insecurity—and to a more creative extent, that of guitarist Pete Townshend, as well—his riotous style and irreverent charm largely personified the chaotic spirit that defined them as a band. Without the lovably maniacal drummer—and more recently with the loss of the inimitable Entwistle—Townshend and singer Roger Daltrey have been left to weigh the credence of still performing together as The Who.

With only four 2004 North American dates scheduled at press time, not counting an anonymous club gig before, the general atmosphere at the first of the shows is a bustle of celebratory enthusiasm. The Thursday night audience drifting throughout the concourse at the Tweeter Center is a disparate demographic of age and lifestyle, everyone from the communal Birkenstock spirit that now drives a BMW, to teenage kids proudly wearing their first—The Darkness—concert t-shirts. Rockers, hippies, punks and freaks, that wide range of appeal is a timelessness of songs that resonates with an anticipation of collective excitement, something that makes still hearing this music live entirely relevant, somehow almost justifying the marquee value of still calling it The Who without Entwistle or Moon.

Opening with an almost rambling pace to "Who Are You" that sounds strangely loose and not quite as turbulent as the familiar intent of the originally recorded studio version, the initial fear is that maybe the rock 'n' roll idealism of Townshend has been relegated to a cabaret of classic rock nostalgia, threatening the purity of those memories of The Who as musical beacons through the confusion of adolescence. Not to suggest that the first several songs in Mansfield sound poorly, but perhaps a bit uninspired and somewhat rusty by comparison with films like *The Who: Live At The Isle Of Wight* or *The Kids Are Alright*. The booming echo of a chorus of thousands demanding that it's only teenage wasteland during the middle section of "Baba O'Riley" *does* send an emotional shiver up the spine, but that feeling is fleeting—Until the opening notes of "5:15" several songs later. Stunning with a powerful exuberance that is sonically vibrant, the first of several *Quadrophenia* songs in a row marks a defining turning point in the set, and an exhilaration that lends significance to the idea of Townshend and Daltrey continuing to fly The Who banner.

Good-natured banter between the two over which one got musically lost during "Eminence Front" comes across as heartwarming, particularly considering the spiteful animosity that defined their relationship throughout so many of the earlier years. The genuine warmth between them is readily apparent, especially considering the lyrically autobiographical "Real Good Looking Boy," one of two new songs from the just released *Then And Now! 1964-2004* compilation. That track, as well as the Entwistle-inspired "Old Red Wine," translate surprisingly well and convey a fondness not so apparent on the studio versions. Townshend playfully asks the audience for requests before launching into a dynamic jam version of "Magic Bus" that is a high point of the show, showcasing the guitarist in remarkably fine form and really allowing *this* band to shine. Likewise, the maturity of a pensive, yet somehow more expressive take on "The Kids Are Alright" that seems to reveal both Daltrey and Townshend as being comfortable with themselves and the music within this context. The familiar sound of the dancing, synthesized rhythm that crashes into the roar of "Won't Get Fooled Again" peaks with a roaring response to the most famous scream in rock sounding every bit as raggedly passionate as ever before, and the band leaves the stage before returning to wild cheering and applause for an encore of material from *Tommy*. Without the distinctive sound of Entwistle and Moon, it's not the same, and it never will be. But Townshend and Daltrey are in peak form, each delivering stellar performances driven by a compassionate love of the songs, and ably backed by drummer Zak Starkey and bassist Pino Palladino, plus Townshend's brother Simon and John "Rabbit" Bundick on keyboards. No, it's not *The* Who, but it is *a* Who keeping alive some of the most monumental songs to a generation longing to remember, and another eager to learn, and that in itself makes this Who onstage a viable proposition. —*Roger Lotring*

Roger Daltrey



Pete Townshend

SET LIST

"Who Are You"
"Baba O'Riley"
"I Can't Explain"
"Long Live Rock"
"Behind Blue Eyes"
"5:15"
"The Punk Meets The Godfather"
"Love Reign O'er Me"
"Eminance Front"
"You Better, You Bet"
"Real Good Looking Boy"
"Substitute"
"Love Ain't For Keeping"
"Magic Bus"
"My Generation"
"The Kids Are Alright"
"Old Red Wine"
"Won't Get Fooled Again"

ENCORE:

"Pinball Wizard"
"Amazing Journey"
"Sparks"
"See Me, Feel Me"

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MIKE G's METAL MANIACS

The 68:04 that is *Mabool* represents the greatest heavy metal recording of 2004 in this humble columnist's opinion. Where would you think this comes from? Sweden, right? Norway? The U.S.? Wrong. Israel. Israel's Orphaned Land—guitarist Sassi (also on saxophone, buzuki and oud), guitarist Matti Svatizki, singer/songwriter Kobi Farhi, bassist Uri Zelcha, keyboardist Eden Rabin and drummer Avi Diamond—have made a sweeping, titanic, revolutionary milestone of a concept album utilizing hypnotic Middle Eastern poly-rhythms, a full chorale (think Therion on steroids), strange exotic instrumentation, major league riffage, and enough plot twists (both musically and lyrically) to keep one engaged for multiple listens. And, when you think about, it, that's about the best thing you can ask any album to do.

I could care less what the concept actually is. You can find out for yourself after you buy the damn thing (I hardly ever listen to metal lyrics anyway). It doesn't matter. What matters is the totality of the sound, the feel, the majesty of its groove. This state-of-2004-metal art is so superior to the rest of the drek out there (though Finland's Finntroll comes close with its superb *Nattfodd*), that it should immediately be awarded a Grammy, an Oscar ('cause it's like a soundtrack to a movie that doesn't exist) and a Nobel Peace Prize... Because Orphaned Land will solve the Middle East conflict. Read on and see how...

KOBI FARHI: You can make music in Israel. This is a democratic nation, the only democracy in the Middle East. There is freedom-of-speech here. The record stores sell even black metal. People dress how they want, do what they want. This is different from Arab countries. In Egypt, just a few miles away, people were recently put in jail for listening to Orphaned Land. That's a dictatorial nation. Metal is forbidden there. You cannot find any metal in Egypt's record stores. The communication between metalheads in Arab countries is severely underground. No metal concerts. No forming metal bands. You could get killed! We are due to perform in Turkey with a band from Syria, and they told an Israeli journalist they could not do an interview because it would endanger their lives.

METAL EDGE: Yet Israel has its own set of problems to deal with.
KF: There are a lot of difficulties here, yes. We have the army out all the time because of the unstable political situation, which affects the economy as well. Living here is very hard if you want to be an artist and do your thing. Still, I'm happy I don't live in an Arab country, because this would be impossible. Living here, in such an intense place as Israel, and trying to focus on your music, is very difficult. It's one of the reasons we had a break of the band for almost eight years.

ME: That's a long time. What did you do?
KF: Dealt with conflicts. Ya' know, we released two albums when we were very young. We signed with Century Media in '97. Then we split up. Some of us went to start a career. Others did nothing. The guitarist and I went traveling in the East. The band almost died. Everything here is always so stressful. People here are always so stressed! You can feel it on the road when you drive. You can hear it in their voices when you speak to them. It's always there. It's very intense. This is one of the reasons Israelis always go to travel in India. India is a very peaceful, enchanting place.

ME: Do you ever think of moving out of Israel?
KF: No. As stressful as Israel is, I could not live anywhere else in the world. I am bonded to this land. I really feel connected to this land with my soul. I will die here, it is my home. Sure, when I get too stressed, I feel like I want to get out, run away, take a vacation, not have to hear about the bombings in the newspapers all the damn time. The press here do not sell their newspapers with news of peace, only funerals. Everyday you see it. You read about another kid who lost his parents. I get sick of it. Yeah, sometimes I want out, I don't want to hear about it. But, when I go abroad, and I'm away for weeks at a time, I feel like I'm going to explode if I don't get back.

ME: The personality and the culture of your geography really comes out on *Mabool*. Its wonderful exotic Middle Eastern poly-rhythms, its Oriental motifs, its multi-voicings, the arrangement of all the odd instrumentation, and its crystalline production all goes for making *Mabool* one of the best heavy metal albums of 2004.

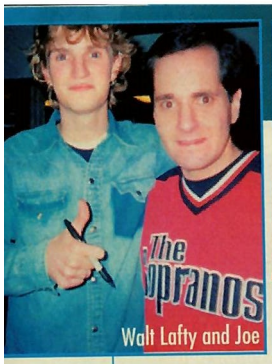
KF: Again, it's Israel herself. When the country was formed, a lot of people came here from all over the world: South America, South Africa, Canada, Europe, Asia. They all came after 2,000 years of exile, 2,000 years of living in other cultures. Now, you have all this in one small country. You eat all kinds of food here. As Israelis, our roots are as Moroccan as they are Yemen; as Iraqi as they are Brazilian. So it is with our music, too. And the band, every one of us, shares a different culture. It's a total puzzle that results in a colorful mix: Oriental, Spanish, Arab and Jew.

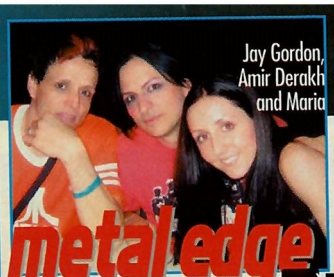
ME: And you even add some haunting Gregorian chants to the mix!

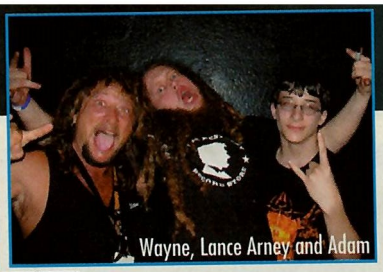
KF: It is our intention to be truly international. Our website can be read in twelve languages. *Mabool* contains six languages. *Mabool* is like a movie that pours out of your speakers. Because it is a concept album [subtitled *The Flood: The Story Of The Three Sons Of Seven*], you have to use more color to tell the story. And you use more color by using more instruments, more voices, a full chorale, a deep growl, beautiful clean female vocals. It's a very strange dynamic.

ME: This is my metal fantasy: Orphaned Land solves the Middle East conflict by bringing everybody together in a big moshpit to settle their differences.

KF: [Laughing] I was amazed to see the impact the band has on Arab people! I know the walls that separate Arab from Jew. Yet I also know we have fans in Lebanon and Jordan because some of them made an Orphaned Land logo! This is insane, man! And, you know, our guestbook is signed by people from Saudi Arabia and Libya! This is why we chose to be musicians in the first place. I was a soldier in the Israeli Army, and I wanted out because I thought, "God-damnit, I can contribute to the peace more with my band than in this uniform." I knew in 2001, when there were Arabs and Jews side by side at an Orphaned Land show in Turkey, that we would make a difference. I knew when I heard about those kids I mentioned before who were jailed for listening to us—That's when I first understood that this band has something even beyond the music. It's not like we're genius musicians, it's because of the fact that we live in a place like Israel and we found a formula of combining all the conflicts of this region into music with harmony. I definitely believe that your fantasy can be true. •







metal edge mailbag

I've been excited to see your magazine's recent coverage of Silvertide. I saw them play with Alice Cooper, and I was blown away by them. The talent and the energy these guys displayed was great. It was good news to see these guys land tours with Velvet Revolver and Van Halen this summer. Everyone going to those shows should make sure to get there early to see the next great rock 'n' roll band. Can you please print this photo of me and Silvertide?
Thanks a lot,
Joe Cataldo
Cataldo1@aol.com

Paul, thanks for being the Editor of the greatest magazine of all time. The issue I would like to address is these style-stealing pop stars—Like most guys in the penitentiary, I'm obsessed with Amy Lee from Evanescence, and it makes me sick to see Avril Lavigne in the June/July issue of *Blender* magazine wearing a black girdle like the one Amy Lee wears. Then I turn on the radio and hear Britney Spears' song "Every Time" with the verse that goes "Every time I see you in my dreams, I see your face haunting me." To me it sounds like the verse from Evanescence's song, "My Immortal," that goes, "Your face it haunts my once pleasant dreams." Will you style-stealing pop stars please get off Amy Lee's train!
Paul Dylan Riley
1080695
P.O. Box 9200
New Boston, TX 75570
prisonpenpals.com

Thank you for featuring an article on Drowning Pool in the August issue, and the next issue! Thanks especially for having them on the cover! They are one of my all-time favorite bands! I love them! Especially Jason! I think he's sexy in the rock star way! Especially with all those tatotos! Damn! He's one of my favorite singers of all-time! Their new CD, *Desensitized*, is totally kick-ass! Their first one is awesome, but this one is just… Wow! It does suck that Dave Williams passed away, he was a great singer, but I'm glad they came back with a bang! I hope in your next issue, or at some point, you will put in a huge poster of them. I would love it and appreciate it if you could. Keep up the great work! Two thumbs up! Thanks.
Sincerely,
Christine Goodrich

Christine—There's a Drowning Pool poster for you in this issue, enjoy!

Here is a pic of me and my son, Adam, with the guitar player from Flaw. Could you please print this pic? And to all the metal-heads out there, Flaw kicks ass!
Wayne Goyette
New Bedford, MA

I just want to tell you that I think the magazine is great. I would like to ask who is that girl on the back cover of the latest issue, in a white tank top and black shorts, making a rock 'n' roll sign? She is absolutely gorgeous? Great story on Sabbath.
Doors 37@msn.com

Her name is Rosie, she a model in New York City who did the advertising shoot for the KISS tribute album *Spin The Bottle*.

My name is Jerrome Varriale, and I am 21-years-old. I recently went to see Orgy at Irving Plaza in NY. The concert was so great. I was lucky enough to meet the band after the show, and get some pictures, too. They sounded perfect and seemed to be having a great time. In my opinion, we need more bands like Orgy. This picture with Orgy is from the concert at Irving Plaza. This is my girlfriend, Maria Peters, with Jay Gordon and Amir Derakh, and it was taken by me. I hope you guys put this photo in your next issue, and also write about how awesome Orgy is. This event was sold-out, and everyone there was psyched on Orgy. This proved to me that this band has tons of life left in them. I was so happy to know that there are other fans out there like me who love them and their genre of music.
Jerome Varriale •

METAL EDGE Wants Your Opinion!

Sound off, and send in your opinions—Good or bad, but not indifferent, that's boring. You can comment on what you think about the magazine, bands, music in general, send in a picture of you and your favorite artist, or just write about anything that inspires you. Let your voice be heard!
Email: Memailbag@aol.com, or write: *Metal Edge* Mailbag, *Metal Edge* Magazine, 333 7th Ave, 11th Floor, NY, NY 10001.

THIS MONTH'S TOPIC:

It's going to be a busy summer, with OZZfest, Projekt Revolution and Warped. Heading into summer, what tour are you most excited about seeing? Why?

OZZfest… By a long shot! Dude, I am so happy that they are having Lacuna Coil! I also like Slipknot, and I don't think that Slipknot gets the credit they should. The only Slipknot video I've seen on TV is "Duality," and the radio station here never plays it. MTV doesn't even play Lacuna Coil at all! What the heck is up with that? I guess that's what *Headbanger's Ball* is for, but I think the heavy metal bands should at least get a shot at all around success.
Daniel3286@aol.com

I am looking forward to OZZfest this year, because it's the most METAL of ever! With God Forbid, Lamb Of God, Every Time I Die, Hatebreed and Slipknot on the second stage, that's the place to be!
Marc M.
Weehawken, NJ

OZZfest. Why? Sabbath, Priest, Slayer, BLS, Slipknot and Hatebreed. Need I say more?
Jbshamrock1483@aol.com

I'm anticipating OZZfest '04. Simply stated, if I'm shelling out about $80 for a show, I want some great mother-fucking metal, not a bunch of half-assed bands who can barely carry a tune. With Judas Priest, the original Black Sabbath, Slayer and Dimmu Borgir alone, I'm sold. Granted, there are some not so worthy bands such as Slipknot and Lamb Of God, but I'm willing to overlook it. •

For next month's topic, visit www.metaledgemag.com

EIGHTEEN VISIONS

CONTINUED FROM PAGE 107

and while we were doing the *Vanity* record Bleeding Through was also recording with the same producer, and that was pretty much all he was talking about, the Bleeding Through record. That's cool, be psyched about what you've got going on, but I think he was losing sight of what we were doing. We started writing new material, and it was more of the rock stuff, it wasn't pissed off and it wasn't metal, and I think that's what he wanted to do. As we were writing, he became more and more focused with what Bleeding Through were doing, and that's totally fine. To be honest with you, I think it worked out for the best. Bleeding Through is doing awesome right now, they are constantly on tour, and the record is great, and we haven't had to say no to any tours lately. It's a full-time project, and everybody's heart is into it, so I think it turned out for the best.

ME: How has all the change affected you, personally?

JH: Half of the time, I am like, "I am over, I am done, I just want to give up," because when we first started, the band was like a hell-ride. We started out just the four of us, then our bass player quit, then we got a new bass player, then we got another guitar player, and we had five of us. Then our bass payer quit again and we got a new one. Then our guitar player quit and we got a new one. Then our other guitar player quit and we got a new one. It was like, "Come on, give me a break!" It definitely made me a more patient person. You have to just wait for things to happen. It's not like you could grab a guitar player and say, "Okay, play these parts, and now we are going to go tour. Okay? Let's go..." People aren't willing to do that, they're not easy to come by, especially to mesh with personality-wise. So it's definitely made me more of a patient person. We have gone through so many member changes, and we have a new drummer now, and Ken plays guitar now, so it's a little bit scary, because you are bringing a new person into the picture again, and you don't know how it's going to work out. You have to be patient and hope it works out, and that every single path is the way it was meant to be.

ME: Has that played into your lyrics, as well? It would seem that you'd have to be obsessed with being in this band if you had to endure all that—Hence the record is called *Obsession*?

JH: Oh, definitely—We called the record *Obsession* because we eat, drink and sleep this band. The four of us have put in so much time and so much effort, and it's like you are involved in it so much that I becomes like second nature. It's like waking up and having to take a piss, it's just what we do.

ME: Your stage presence is spectacular. You have more imagery than most bands.

JH: Basically, we are playing the music that we used to play, so it is a little bit more metal and a little bit heavier. But back then, I was in hair school, and I was doing everybody's hair all different, and me and Ken worked at Banana Republic, so it was really cheap to buy clothes—We were wearing button-down shirts and slacks and nice coats, so when we play shows, we would stick out like soar thumbs because we didn't look like a metal band or a hardcore band, we looked like rock kids. Then it started to grow with the kids, they started looking more like that. We just want to go up there and look different, we want to give kids more to grasp. Like, "Oh, dude, did you see what he was wearing?" It's cool to have kids talking like that—I think a rock show is a lot more fun than trying to be all pissed off and angry onstage. We definitely have a lot of attitude and flamboyance onstage, and there is a lot of interaction between me and Mick, and a lot of interaction with Ken and Keith. Instead of me trying to be like Phil Anselmo [Superjoint Ritual], trying to be all pissed off and everything, I would much rather be flashy and be more of a rock band. Also, so kids can go home and be like, "Oh, I really got something out of that show, it was awesome."

ME: It distinguishes you, as well, because there is already a Phil Anselmo, and fifty more frontmen trying to be just like him.

JH: Yeah, and in live performances, it's so important to have something else, like a visual thing. Like Atreyu—They are good friends of ours, and one the guitar players will be on his knees and they will like jump off each other, it's awesome. It's '80s and it's cheesy, but it is so cool. Kids love it, it's different, and it is definitely something visually to grab onto. I went to go see Snapcase when I was 15, and I had been to quite a few shows before that, but never had I seen a band doing the things that they did—The guitar players were just throwing their guitars around themselves, I thought it was so crazy. They didn't look like a rock band, but visually, I was floored. •

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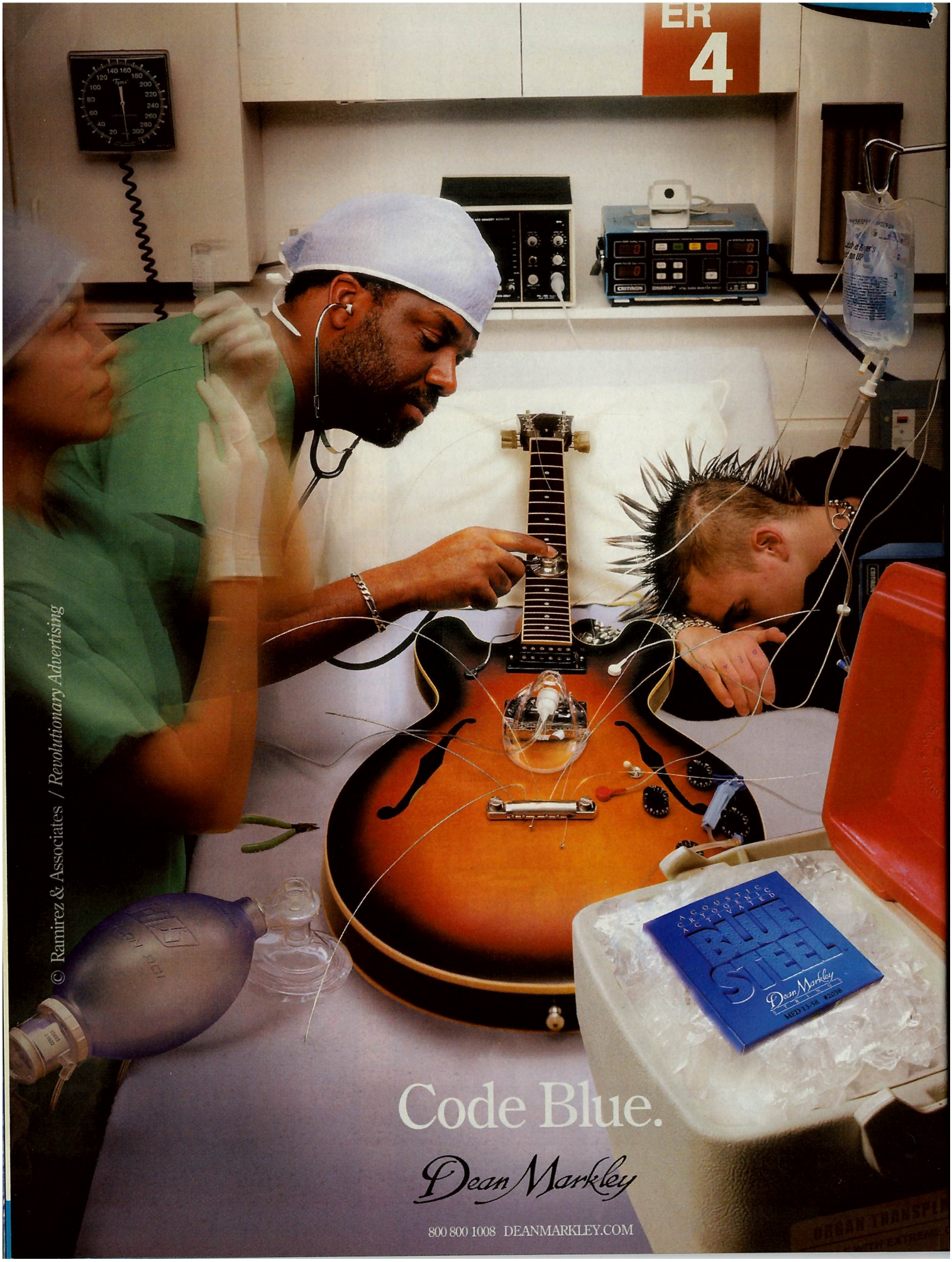

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playback HARD ROCK IN REVIEW

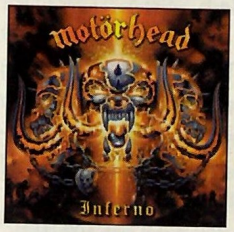
VELVET REVOLVER
Contraband
RCA Records

Human nature dictates that Velvet Revolver be subtitled "the new Guns N' Roses," but three-fifths of the band's history aside, the musical evidence suggests otherwise—While Axl Rose was the straw that stirred the combustible imbalance that was Guns N' Roses in their prime, Scott Weiland paints the rainbow across the Technicolor sound and vision of Velvet Revolver. Sure, Slash's guitar tones are unmistakable, giving this Revolver much of its firepower, but Weiland's effortless delivery and smooth-as-silk presence behind the mic are the musical personification of Velvet, from the scatting, scaffolding pitches in the opening "Sucker Train Blues," into the agro-punk discharge of "Do It For The Kids," and floating into a starry night on "Fall To Pieces" and "You Got No Right." Musical moments like "Slither" do exude the sexy swagger that Guns N' Roses were infamous for, but once the vocals kick in, the tracks become more reminiscent of Stone Temple Pilots' multi-faceted, guitar-driven din. Regardless of the spin, you can't argue with the pedigrees at play within Velvet Revolver, and the music lives up to every boastful blast from any of their pasts. At the end of the day, it doesn't matter where they came from, it only matters that *Contraband* is every bit the saving grace rock 'n' roll has been waiting for. Don't think about it, just step out of the darkness and revel in it. —*Paul Gargano*

MONSTER MAGNET
Monolithic Baby!
SPV

Monster Magnet just may be one of the most unheralded giants of rock 'n' roll history. Before stoner rock became a trend, they laid grooves so fat you could float in them. And when being rock stars fell out of fashion, Magnet mastermind Dave Wyndorf traded his leather pants for a pair just a tad bit tighter, grinded his hips with an even more sadistic smirk, and spat his lyrics with an even greater contempt for the bland drivel his band was the antithesis of. And the music—The glorious, swagger and revelry of rock 'n' roll delivered in all it's ball-busting, ego-stroking, sexually-promiscuous glory. Well, grab whatever makes you smile widest, because Monster Magnet deliver much of the same with *Monolithic Baby!*, which captures the Jersey giants in full regalia, from opening charm school anthem "Slut Machine," to the mammoth sounds and titanic tone that make "Unbroken (Hotel Baby)" tremble, and the colossal crunch of "Radiation Day." If you've yet to discover the rock 'n' roll overdose that is Monster Magnet, don't worry, it's not too late to convert your musically-depraved soul—*Monolithic Baby!* is just what the rock doc ordered. —*Paul Gargano*

MOTÖRHEAD
Inferno
Sanctuary/Metal-Is

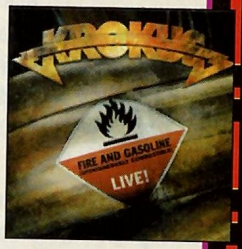


It's no surprise that *Inferno* rages with such intensity. Altogether consistent with the superior caliber of songwriting, production and performance that typifies Motörhead albums as exceptional, this disc continues the prolific tradition of accelerated punk attitude as interpreted by the crushing heaviness of metal. Tracks like "Killers" sound brutally unrelenting, while the amplified boogie of "Life's A Bitch" reflects a continued fondness for the formative swing that once marked rock 'n' roll as salacious. But what makes this release somewhat unusual is a pair of Steve Vai guitar solos that serve those tracks unpredictably well. Dedicated to the memory of departed bassist John Entwistle of The Who, *Inferno* attests to Motörhead still being an unsung authority in heaviness. —*Roger Lotring*

GLUECIFER
Automatic Thrill
SPV

Raucous with that same glaring energy that makes early Cheap Trick albums and the disregard of Iggy Pop so alluring, *Automatic Thrill* crashes with eleven tracks of audacious rock 'n' roll power. The third Gluecifer release in America, and fifth overall since their 1997 *Ridin' The Tiger* debut, the album is an extract of musical diversity smartly refined into a single, distinct sound. From the bluesy guitar howling over the almost industrial drone of "Shaking So Bad," to the Collective Soul tone resonating through the verses of "Freeride," *Automatic Thrill* is an unexpected mismatch of style that works surprisingly well. And with names like Biff Malibu (vocals) and Captain Poon (guitar)—with Raldo Useless, Stu Manx and Danny Young on guitar, bass and drums, respectively—Gluecifer revel in facetious absurdity. Just listen to "Dingdong Thing" or "Put Me On A Plate" to hear what rock 'n' roll fun is all about. —*Roger Lotring*

KROKUS
Fire And Gasoline: Live!
Reality Entertainment



Krokus enjoyed moderate success during the first half of the '80s before being relegated to obscurity here in the United States. Releasing a 2-CD live album now, twenty years later, consequently faces the arduous task of attracting a new generation of a largely unfamiliar American audience. Although not so rousing as *Alive & Screaming* that preceded it back in 1986, *Fire And Gasoline: Live!* is not without traces of its own charm. Recorded during their most recent European tour, the earlier years of the band are heavily represented with songs originally released on *Metal Rendez-Vous* and *One Vice At A Time* comprising nearly half the tracks. Granted, only guitarist Fernando Von Abr and vocalist Marc Storace remain from the *Headhunter* glory days, and these recordings are a bit polished in certain instances, suggesting perhaps some studio gleam. But certain rough spots preserve the raggedness of a live feel, and a number of good songs are still enjoyable to hear, making the album worth at least casual interest. —*Roger Lotring*

GOD FORBID

METAL EDGE Asks: "If You Could Live In Any Time Period, Which Would You Choose?"

"Mid-'60s to the late-'70s—It was the best time in rock music, and possibly the most explosive era of the 20th century besides WWII"
—DOC COYLE, God Forbid

"The mid-to-late-19th century"
—MIKE CALLAHAN, Earshot

"I would have loved to be in my twenties in the 1970s, before the world realized that having too much fun could kill you"
—SEBASTIAN BACH, Bach Tight 5

"Whenever you could play a festival on another planet. Imagine the *elevator* music on the spaceship… 'Here's a 430-year-old classic, Slayer! ...This is soft jazz 102 FM.' You down?"
—MARK 'BAM BAM' MCCONNELL, Bach Tight 5

"The future, because I want a spaceship and a laser gun"
—RANDALL X. RAWLINGS, Bach Tight 5

"Maybe the '70s... I am a dancing machine, and I am sucker for a good roller-skating rink"
—SAMANTHA MALONEY, Courtney Love

"'70s"
—MIKAEL AKERFELDT, Opeth

"I'm having a good time now. I'd stay where I'm at"
—DEZ FAFARA, DevilDriver

"'70s"
—JOHN BOECKLAND, DevilDriver

"'70s or early-'80s"
—JEFFREY KENDRICK, DevilDriver

"18th or 19th century. A lot of stuff I relate to—Poetry, literature and culture was born of that period. It was quite a dark period"
—FERNANDO RIBEIRO, Moonspell

"The period when technology is at its height"
—SAM LOEFFLER, Chevelle

"The future. I want to see what happens to the world, to man, to everything we know"
—JAMES O'CONNOR, Godhead

"The first part of the first century. I'd totally hang with J. Christ"
—JASON MILLER, Godhead

"Sometime ten to twenty years from now—It can only get better! The world pretty much sucked for the last 4000 years"
—METHOD, Godhead

"Egypt, BC"
—JOHN KOSCO, Dropbox

"'60s and '70s"
—LEE RICHARDS, Dropbox

"2025, because I can't wait to see all the new stuff"
—BOB JENKINS, Dropbox

"I would live in the medieval times"
—JOE WILKINSON, Dropbox

"Right here, right now"
—JIM PREZIOSA, Dropbox

"Ancient Rome"
—JOEY Z, Life Of Agony

"The middle ages. I would be a dragon, or some sort of paper bag princess"
—CONNOR LOVAT-FRASER, Boys Night Out

"'50s"
—HANK WILLIAMS III, Superjoint Ritual

"'60s, '70s and present"
—JIM BOWER, Superjoint Ritual

"Right now"
—KEVIN BOND, Superjoint Ritual

"1400s"
—PHILIP ANSELMO, Superjoint Ritual

"Now"
—MAT DEVINE, Kill Hannah

"The present"
—ALLISON ROBERTSON, The Donnas

"Time is an illusion. Therefore, now"
—ALAIN JOHANNES, Eleven

"The '20s in New York—Be a mobster and get all the ladies I want"
—DOMINIC CIFARELLI, Pulse Ultra

"I don't think I would want to live in other time then this one. I really like hot showers and refrigerated food. But given the chance to visit and maintain the ability to shoot Zeus-style lightning bolts, I wouldn't' mind popping in on the golden age of Greece. I would run that whole operation"
—NEIL FALLON, Clutch

"This one suits me just fine"
—DAVID DRAIMAN, Disturbed

"Prehistoric times. You see a woman you like, club her,

and bring her back to the stab-bin' hut"
—DAN DONEGAN, Disturbed

"We kind of know what the past was like, so I would say sometime in the future. Say, two hundred years from now, or something like that. If I had to choose the past, I think I would have loved the time of the pioneers in flight. Always thought it would be charming to build one's own plane, test it, crash, and then go back and modify it"
—CHRISTIAN, Blindside

"Live in the NOW"
—DAN MARSALA, Story Of The Year

"The '50s. The cars were dope and you could bang chics and not score HIV. Plus, people had cool hair"
—RYAN PHILLIPS, Story Of The Year

"What is time?"
—JOSH WILLS, Story Of The Year

"Now, or the Civil War era"
—PHILIP SNEED, Story Of The Year

"Four minutes behind the present at all times"
—ADAM RUSSELL, Story Of The Year

"The distant future"
—JAMES BLACK, Finger Eleven

"The '50s"
—JOSH, Professional Murder Music

"Now"
—TOM, Professional Murder Music

"There is no such thing as linear time"
—JEFF, Professional Murder Music

"Right now"
—PETER WICHERS, Soilwork

"Medieval"
—YAEL, My Ruin

"The one that I have lived so far"
—MICK MURPHY, My Ruin

"I would have loved to live in the 1930s or '40s, because I am a huge fan of those eras for other reasons than music"
—TAIRRIE B, My Ruin

"The baroque era"
—JOHN TETLEY, Jag Panzer

"The future"
—MIKAEL STANNE, Dark Tranquillity

"Right here, right now!"
—ANDERS IWERS, Tiamat

"Today"
—MARCUS, Blind Guardian

"Yesterday, for a year straight. I would have it all figured out by then"
—MITCH JAMES, Crossfade

"The '40s… 'Condom? What is that?'"
—OJ, Byzantine

"Medieval"
—CID, Byzantine

"Right now—I think that specifically the punk rock community is more organized then ever, I really enjoy being a part of it now..."
—#2, Anti-Flag

"Now"
—SEAN DANIELSEN, Smile Empty Soul

"Other than the threat of terrorism, I think the present is great"
—DAN LORENZO, Hades

"The middle ages"
—VICTOR GRIFFIN, Place of Skulls

"This one. Only in the last forty years has it been possible for you to play music as a career and not have to get a real job. Five-hundred years ago, I'd probably be a farmer, or something that involves way too much hard work"
—FREDDY CRICIEN, Madball/ Hazen Street

"I'd step back to between the '20s and '50s. Life was simpler and people seemed more alive then"
—DEREK, Himsa

"I'm pretty satisfied right now. Nothing like modern convenience"
—MATT BACHAND, Shadows Fall

"The '60s"
—JON SPENCER, Scarlet

"The dark ages"
—RICHIE CIPRIANO, All Is Lost

"When the pirates ruled the seas!"
—RENE MATA, All Is Lost

"The future"
—GAVIN HAYES, Dredg

"The future, just to see what this train wreck that we live in now turns into"
—VINNIE PAUL, Damageplan

"When the aliens finally come down!"
—DIMEBAG DARRELL, Damageplan

"One thousand years from now "
—BOB ZILLA , Damageplan

"This one"
—PATRICK LACHMAN, Damageplan

"Medical advances tip the scales to modern times. Yeah, it'd be great to be able to run around with a sword… Until you get the plague or burned alive for being a heretic"
—EMILY J. BURTON, Fireball Ministry

"I would have been ten years old in 1970s"
—REVEREND JAMES A. ROTA, Fireball Ministry

"Late-'60s"
—DAVE AGUILERA, Bleed The Dream

"The Third Age of Middle Earth"
—SCOTT WEILAND, Velvet Revolver

"Right now is cool, but I wish I was old enough to have seen the Ramones and the Talking Heads' first shows at CBGB's"
—JUSTIN BRANNAN, Most Precious Blood

"The future, I think it will be interesting"
—BILLY MILANO, S.O.D

"I would like to live in the '20s and '30s probably, because it was so easy to have an organized crime back then—So I could be a crime boss and still be a rock star"
—JOSEY SCOTT, Saliva

"I would live in November 2003 forever, and spend the rest of my life on the Gorerotted/Pungent Stench 'Splatterday Night Tour.' It was the best couple of weeks ever"
—FLUFF, Gorerotted

"This is the best time to live. The future looks bleak to me, and there was no rock 'n' roll in the old days"
—WAYNE STATIC, Static-X

"Right now, as this magazine is being printed. Who would want to go backwards to a time when medical technology was primitive and there were no computers?"
—TRIPP EISEN, Static-X

"The middle ages. I would've been a knight, smiting fools with a giant axe wearing black metal"
—TONY CAMPOS, Static-X

"2500, and beyond"
—NICK OSHIRO, Static-X

"The old West. Gunslingin' at high noon, drinkin', fightin', gamblin', brothels, and life expectancy of about 35, if you're lucky"
—CHAD, Mudvayne

"The Roman empire—Give me sodomy or give me death!"
—CASEY CHAOS, Amen

"I wish I was 17 in 1978. I could have got to see my idols firsthand"
—SCOTT S. SORRY, Amen

"1950s, they had the MORE

ROUNDUP

CONTINUED

best clothes and cars"
—LUKE JOHNSON, Amen

"I think being in the Murderdolls in 2002-2004 was a pretty kick-ass time period. I wouldn't change that for the world"
—ACEY SLADE, Murderdolls

"The '70s"
—WEDNESDAY 13, Murderdolls

"Pretty happy with now"
—KEN TIZZARD, Thornley

"The late-18th century, the Revolutionary War period, fighting for the cause of freedom and killing red-coats. Now that would rock!"
—JON SHAFFER, Iced Earth

"I would live in the '60s, with Hendrix and Elvis, and all the legends of rock. Just sit back and drink some beer and watch *The Andy Griffith Show*. Maybe go to the set and hang out with Don Knotts! I love that freaking show!"
—TIM OWNES, Iced Earth

"I would live in the 1920s in Paris, and get shit-faced and bar brawl with Hemingway every fucking night. Cheesy, I know, but I bet I could"
—RANDY BLYTHE, Lamb Of God

"The 16th century. I've always considered myself to be quite the Renaissance-man"
—GARY MESKIL, Pro-Pain

"Now" **—JWYANZA HOBSON, Crisis**

"The '80s"
—TRAVIS RYAN, Cattle Decapitation

"Now"
—TIM LAMBESIS, As I Lay Dying

"1970—Sex, drugs and rock 'n' roll, baby!"
—JOHN MONTE, Ministry

"I'm pretty satisfied with living in this time. It would've been great to go back to the early '70s, though, to check out some cool bands like Sabbath, Kiss, The Runaways, Sweet, Uriah Heep, Rush, etc."
—MAX THORNELL, Hearse

"I wouldn't mind checkin' out the future, say 2500"
—HUGO FERREIRA, Tantric

"I'd live during the Russian Revolution, just to see the people overthrow the Czar and his family. Then, I'd leave really quick, celebrate the victory of World War I in Paris, leave there, head to Berlin and participate in the art movements there during the 1920s and 1930s, then, I'd leave there before Hitler rose up"
—JOHN GAVIGLIO, Bear Vs. Shark

"Tomorrow sounds good to me"
—MIKE AMOTT, Arch Enemy

"2500, then we will have finally moved onto living on Mars and I could meet those cute green aliens and form a space band from hell"
—ANGELA GOSSOW, Arch Enemy

"I'm content with living in these times"
—DAN ARNOLD, A Static Lullaby

"I would've loved clubbing women over the head and dragging them home, making fire with my friends, and hanging out by the tar pits waiting for dinner"
—MOSSY, The Heavils

"Prehistoric cavemen days—I have enough body hair to fit right in"
—BJORN DANNOV, Vehemence

"Right now"
—HENRY ROLLINS

"Probably around 800 A.C."
—SILENOZ, Dimmu Borgir

"I was born to be a '50s greaser"
—JORDAN PLINGOS, 40 Below Summer

"Anytime where there's free Jack & Cokes"
—HECTOR GRAZIANI, 40 Below Summer

"2050"
—CARLOS AGUILAR, 40 Below Summer

"1969"
—MAX ILLIDGE , 40 Below Summer

"The 1960s, because I would catch Jimi Hendrix, The Doors, Led Zeppelin, Black Sabbath, The Beatles and Janis Joplin live"
—MATT ZANE, Society 1

"Now! I love new gizmos and waiting to see what's next..."
—GREG BERGFORF, Zebrahead

"Now"
—SCOTT ROBERTS, Biohazard/ Among Thieves/Ampt

"'70s"
—BILLY GRAZIADEI, Biohazard/Rodek/ Ampt/Endra

"Now"
—DANNY SCHULER, Biohazard/ Among Thieves/Endra

"In the present"
—DEREK SHERINIAN

"My age now, in the 1980s"
—TIM KING, Soil

"The future"
—ADAM ZADEL, Soil

"Anytime you could be a pirate or a viking, so I could pillage, plunder and take whatever I want, whenever I want to"
—TOM SCHOFIELD, Soil

"Now is fine with me, but I'm sure the '70s were a blast"
—SHAUN GLASS, Soil

"Now is fine, but the Middle ages has its appeal"
—SATYR, Satyricon

"I'd like to live with the dinosaurs—They'd probably have eaten me, it would have been cool, though"
—DAN LAWERENCE, The Hurt Process

"Anytime one hundred years in the future"
—RAYMOND HERRERA, Fear Factory

"I'm good in 2004!"
—CHRISTIAN OLDE WOLBER, Fear Factory

"Jurassic!"
—CHARLIE BENANTE, Anthrax

"The year 3978. I'd teach Urko a thing or two, then maybe share a banana with Zira and have after dinner 'conversations' with Nova"
—JOEY VERA, Anthrax/ Armored Saint/ Fates Warning/ Engine/ Seven Witches/ Tribe After Tribe

"The 3000s. I want a flying car"
—SCOTT IAN, Anthrax

"Right now—I fuckin' love the Internet"
—CHRIS WEBER, U.P.O.

"The future. I want a frickin' *Jetsons'* car"
—SHAWN ALBRO, U.P.O

"In the era of Al Capone—I want to be a G, straight up"
—LOGAN, U.P.O

"I would think that 7001 would be a good time to be alive and kicking ass"
—ERIK TURNER, Warrant

"I'm happy with the time period I've lived"
—REV JONES , Black Symphony/ Michael Schenker Group

"It would be difficult to live without toilets or TV, so living right here, right now, is fine with me"
—BLASKO, Skum Of The Earth

"The here and now"
—ZAKK WYLDE, Ozzy Osbourne/ Black Label Society

"2100—I would love to see the world in 100 years!"
—CHRIS CAFFERY, Trans-Siberian Orchestra/Savatage

"The future, when nu-metal is dead"
—DANNY LILKER, Nuclear Assault

"The Roman empire!"
—SCHMIER, DESTRUCTION

"I would have to say right now, because there is no better time then right now, and I have to be appreciative about what I have"
—CHRIS VOLZ, Flaw

"Medieval times or renaissance"
—RYAN JURHS, Flaw

"From 0-to-1 A.D. Teach Jesus a few things"
—DOUGH ROBB, Hoobastank

"Medieval times, people drank mead and drank ghoul, those words just aren't used enough anymore"
—HOWARD JONES, Killswitch Engage/ Blood Has Been Shed

"Well, I would like to live in the times when there was no TV or anything like that. I would have loved to have seen what they did for fun"
—ROBB RIVERA, Nonpoint

"13th century Scotland"
—KEN, Nonpoint

"The 2100s. I'd like to see what the weed was lookin' like by then"
—ELIAS, Nonpoint

"I'm cool with where I am right now, but if I had to choose, the '50s—Cool cars, and it was the birth of rock 'n' roll"
—KENNY KWEENS, Beautiful Creatures

"1987"
—ALEX GROSSI, Beautiful Creatures

"Now, or I would like to live in that futuristic world that Bill and Ted travel to by mistake in *Bill And Ted's Bogus Journey*. That looks like it would be a good time!"
—KEN SUSI, Unearth

"I think Jesus Jones wrote a song about it, 'Right Now'"
—TREVOR PHIPPS, Unearth

"The '60s"
—Lips, Anvil

"Right now. I'm cool with this time period"
—MAX CAVALERA, Soulfly

"Present—Don't give me this crap about the old days being better, except for maybe music. Yes, I hate hip-hop"
—TONY NICHOLS, Meliah Rage

"Now"
—PAUL PHILLIPS, Puddle Of Mudd

"2080"
—GREG UPCHURCH, Puddle Of Mudd

"'60s"
—WES SCANTLIN, Puddle Of Mudd

"Now, but with better bands and with people actually buying their CDs instead of downloading them!"
—RAY LUZIER, David Lee Roth Band

"Medieval"
—KRISTO, Sloth

"Medieval"
—PETE MURRAY, Lo-Pro

"I would choose a parallel universe to ours in the fourth dimension"
—TUMOR, Lo-Pro

"This one"
—PAUL MIRO, Apes, Pigs & Spacemen

"The caveman period would have been cool—Being pulled around by my pigtails and eating meet straight off the bone was always appealing to me"
—MELANIE WILLS, One True Thing

"I don't know. I'm big on making the best of what you got. So, I think I'd just stay here and keep doing what I'm doing"
—JESSE BLAZE SNIDER, Blaze

"Maybe the middle ages. Even though it was hard living, I think it would be cool with the whole knights around the round table thing, swords, castles, etc. Especially if it was anything like *Lord of Rings*"
—OPUS, Core-Tez

"Instead of being born 1968, I have often wished I was 18-years-old then—I'd be a dope-smoking hippie at love-ins in San Francisco, then I'd move to London and make sure I wrote all the great tunes, playing with the coolest bands of the glam and heavy rock scene. Then at the end of '73, I'd move to New York to form the ultimate band with Paul and Gene… If I knew then what I know now, that is"
—SNOWY SHAW, Dream Evil/ ex-King Diamond/ ex-Mercyful Fate •

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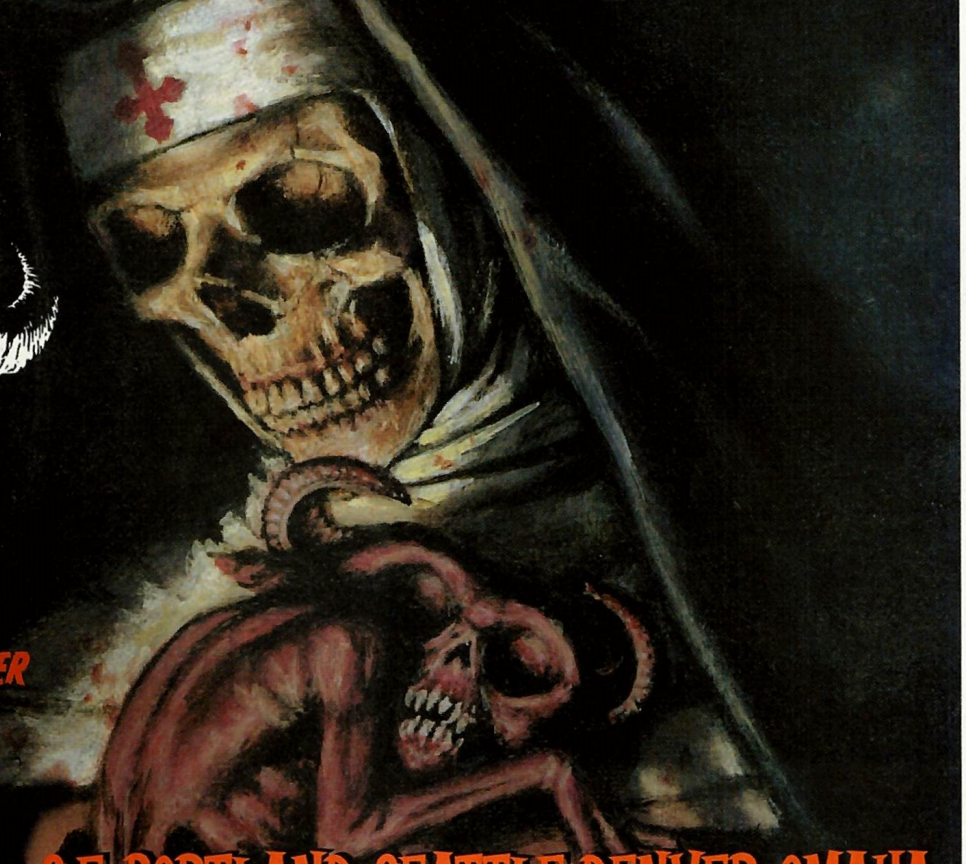

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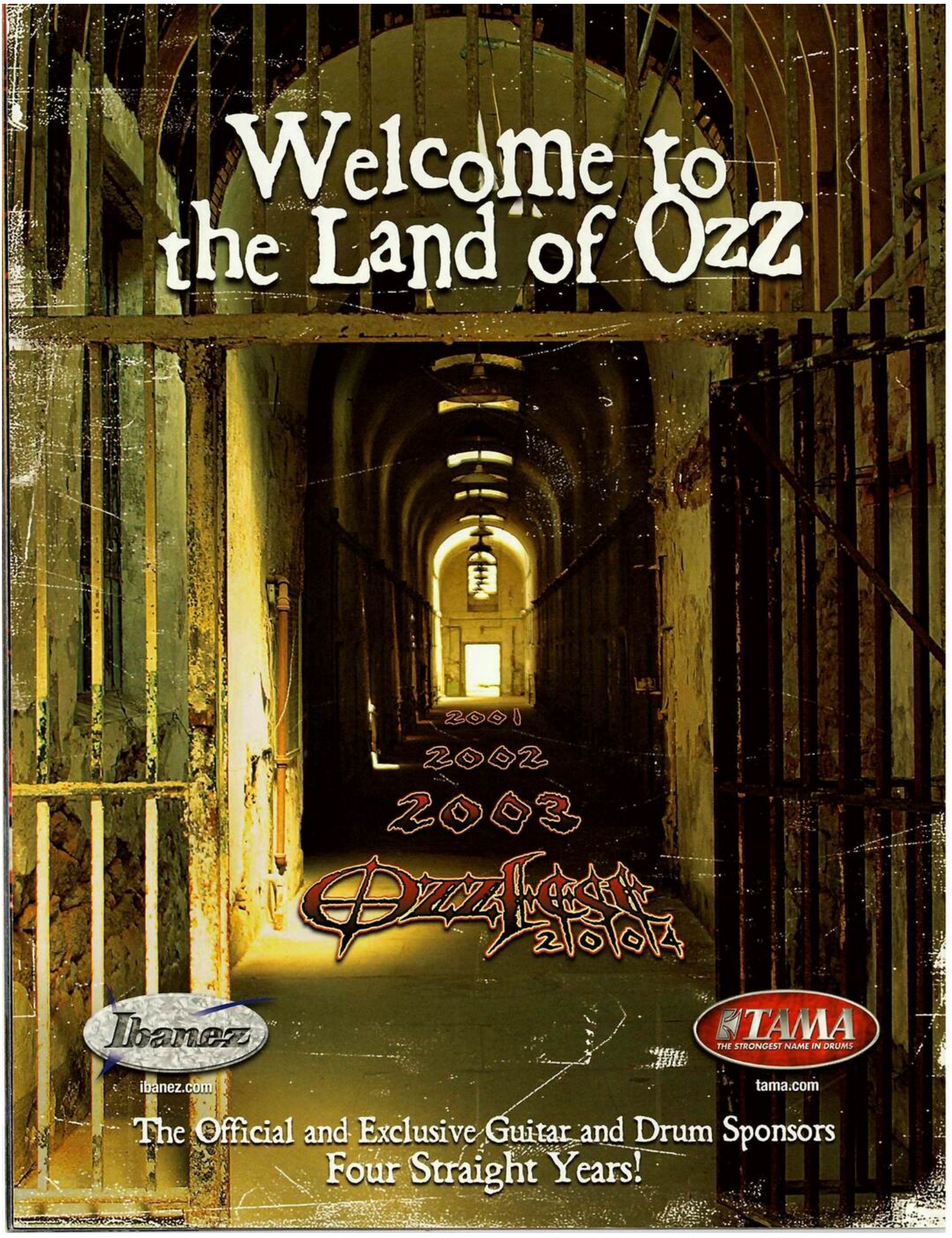
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